

# MOTION PICTURE REVIEWS

**JANUARY  
FEBRUARY**

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## THE WOMEN'S UNIVERSITY CLUB

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# MOTION • PICTURE • REVIEWS

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## FEATURE FILMS

### AIR FORCE    ♦    ♦

John Ridgeley, John Garfield, Harry Carey, Gig Young, Arthur Kennedy, Charles Drake, George Tobias, Ward Wood, Stanley Ridges, Willard Robertson, Moroni Olsen, Edward S. Brophy, Richard Lane, Fay Emerson, Addison Richards, James Flavin, Ann Doran, Dorothy Peterson. Original screen play by Dudley Nichols. Music by Franz Waxman. Direction by Howard Hawks. Produced by Hal B. Wallis. Warner Bros.

Through cooperation with the War Department, at last the motion picture industry is giving us semi-documentary films which bring us closer to a factual understanding of the battle front. "Air Force" is one of these. It tells the story of a B-17 Fortress, which its devoted crew affectionately calls the "Mary Ann," and it is all her story, for although each member of her crew is given an opportunity to distinguish himself, interest is focused on the giant air ship rather than on the human values.

The spectacular flight begins as a routine peace operation from San Francisco on December 6, 1941. As the ship nears Hawaii, the radio operator cannot reach Hickam Field and is confused and shocked to hear explosions and excited Jap voices on the air. Finally Hickam Field comes through with orders not to land, but the "Mary Ann" is out of gas and her crew must take the chance. They are without bombs because the flight was undertaken in peace time and they can-

not fight. They make the hazardous landing and, refueling, leave at once for Manila by way of Wake Island. From then on the experiences of the bomber and its crew are exciting and emotional. Granted that the final reels are almost too good to be true, they tell us what we want to believe and they in no way lessen the real value of the picture. It is a splendid picture of the men in our air force, their loyalty, ingenuity and magnificent courage. It informs us of the technical skill required of the crew members, working in close cooperation for efficiency. The cast is superb, John Ridgeley, John Garfield and Harry Carey being outstanding. "Air Force" is one of the finest epics of the air yet to be filmed.

Adolescents, 12 to 16  
Excellent

Children, 8 to 12  
Excellent

### THE AMAZING MRS. HOLLIDAY    ♦    ♦

Deanna Durbin, Edmond O'Brien, Barry Fitzgerald, Arthur Treacher, Esther Dale, Harry Davenport, Frieda Inescort, Elizabeth Risdon, Grant Mitchell, J. Frank Hamilton and the children, Christopher Severn, Yvonne Severn, Vido Rich, Mila Rich, Teddy Infuhr, Linda Bieber, Diane Dubois, Bill Ward, Chinese Baby. Screen play by Frank Ryan and John Jacoby, adapted by Boris Ingster and Leo Townsend from a story by Sonya Levien. Direction by Bruce Manning. Universal.

In comparison with some of Deanna Durbin's other pictures this is slightly disappoint-

ing. The plot construction seems labored, and at times the director does not employ the young star's talents to the best advantage. She takes the part of an American girl, *Ruth Kirke*, custodian of eight refugee children from China, whose entrance into this country past the immigration officials can only be effected by the colorful yarn that she is the widow of a shipwrecked Commodore. Once she has established the group in his capacious residence, along comes a grandson to furnish a suitable romance. Many people will enjoy Deanna's singing, consisting of lullabies with the exception of Puccini's "Visi D'Arte," sung at the end of a war relief party. The children are appealing, and while there is an undercurrent of war, it is not sufficient to make the picture at all depressing.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
Not much interest

### CABIN IN THE SKY

Ethel Waters, Eddie "Rochester" Anderson, Lena Horne, Louis Armstrong, Rex Ingram, Kenneth Spencer, John W. Sublett, Oscar Polk, Duke Ellington and his Orchestra, The Hall Johnson Choir. Screen play by Joseph Schrank based upon the stage musical play, book by Lynn Root. Lyrics by John La-touche. Music by Vernon Duke. Musical direction by Georgie Stoll. Director, Vincente Minnelli. M-G-M.

This is delightful musical comedy, a folk tale dramatizing the story of a devoted colored woman who wishes to bring her erring husband back to the Church. Just as success is almost in sight, *Little Joe* backslides and is injured in a brawl over a crap game. As he lies unconscious he dreams that the angels of the *Lord* struggle with the henchmen of *Lucifer* for his soul. Eventually the "*General*" of the righteous army is victorious, and *Petunia* and *Little Joe* ascend to their Cabin in the Sky; whereupon the living *Joe* wakes up, completely shaken and reformed.

It is delicious fantasy with Ethel Waters, Eddie Anderson and Lena Horne giving fine performances. The music is beautiful, and while the story does not aspire to the spiritual sincerity of "Green Pastures," it is a very successful filming of a popular stage success.

Adolescents, 12 to 16  
If interested

Children, 8 to 12  
If interested

### CHETNIKS

Phil Dorn, Anna Sten, John Shepperd, Virginia Gilmore, Martin Kosleck, Felix Basch, Frank Lackteen, Patricia Prest, Merrill Rodin, Leroy Mason. Original story by Jack Andrews. Screen play by Jack Andrews and Edward E. Paramore. Direction by Louis King. Produced by Sol. M. Wurtzel. Twentieth Century-Fox.

Stories of the heroic courage and spectacular achievements of General Draja Mihailovitch and his Chetnik band rival the most

melodramatic fiction. If we did not know that the daring coups executed in this picture had been verified, we might dismiss them as merely entertaining fantasy. But as real adventure, the plot offers thrilling proof of the ingenious daring and undying patriotism of this unconquerable people and their bulldog defiance of Nazi brutality. Philip Dorn gives an heroic and engaging interpretation of Mihailovitch. The rugged background simulates the mountainous terrain of Serbia, and skilful casting of the natives adds to the natural realism. The Nazi oppressors, on the other hand, run too much to the familiar movie pattern. The film affords exciting, entertaining action, and is informative.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Very exciting

### CINDERELLA SWINGS IT

Guy Kibbee, Gloria Warren, Leonid Kinskey, Dick Hogan, Butch and Buddy, Helen Parrish, Willie Best, Dink Trout, Pierre Watkins, Lee "Lasses" White, Fern Emmett, Ed Waller. Based on the character created by Clarence Budington Kelland. Direction by Christy Cabanne. RKO.

*Scattergood Baines* again shoulders the problems of his small community. He assists in organizing a show for the USO with the result that a young girl with a beautiful voice is brought to the attention of a larger public. As usual Guy Kibbee gives a genuine, heart-warming performance. This is wholesome, simple comedy, good of its class.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
Yes, if interested

### FLIGHT FOR FREEDOM

Rosalind Russell, Fred MacMurray, Herbert Marshall, Eduardo Ciannelli, Walter Kingsford, Damian O'Flynn, Jack Carr, Matt McHugh. Screen play by Oliver H. P. Garrett and S. K. Lauren from story by Horace McCoy. Music by Roy Webb. Musical director C. Bakaleinikoff. Direction by Lothar Mendes. Produced by David Heampstead. R.K.O.

"Flight For Freedom" dramatizes the legend that one of the greatest women fliers of modern times was lost on a military mission. It is a provocative idea which lends itself to an heroic ending. The plot is timely and interesting, but the drama of the theme is weakened by overemphasis on the love story and by the fact that the character of the woman is not well enough defined to make her completely convincing. As a glorification of women fliers this film lacks the sympathetic verity of "Wings and the Woman." We are not led to respect and understand the character of *Toni Carter* (Rosalind Russell) as we knew *Amy Johnson* through Anna Neagle's presentation. Fred MacMurray in playing somewhat the same type of role which Robert Newton gave us in recreating *Jim Mollison* leaves a shadowy suggestion but



not a living picture of an intrepid flier whose one weakness was a reckless charm for women.

The film is an entertaining romantic adventure but not an important contribution to an understanding of the women who are making history with men today and who are equally capable of heroic sacrifice for their country.

**Adolescents, 12 to 16**  
Fair

**Children, 8 to 12**  
No value and little interest

## FOREVER AND A DAY ♦ ♦

Kent Smith, Reginald Gardiner, Victor McLaglen, Billy Bevan, Arthur Treacher, Ruth Warwick, Herbert Marshall, C. Aubrey Smith, Edmund Gwenn, Ray Milland, Dame May Whitty, Gene Lockhart, Anna Neagle, Claude Rains, Jessie Matthews, Reginald Owen, Ian Hunter, Charles Laughton, Sir Cedric Hardwicke, Anna Lee, Patric Knowles, Edward Everett Horton, Isabel Elsom, June Duprez, Wendell Hulet, Ida Lupino, Brian Aherne, Merle Oberon, Una O'Connor, Nigel Bruce, Elsa Lanchester, Robert Coote, June, Roland Young, Gladys Cooper, Robert Cummings, Donald Crisp. Screen play by R. C. Sheriff, John Van Druten, Alice Duer Miller, James Hilton, A. J. Cronin, C. S. Forrester, Sinclair Lewis, Donald Ogden Stewart and twenty others. Based on an idea by Sir Cedric Hardwicke and an unpublished novel by Robert Stevenson. Sequences directed by Frank Lloyd, Herbert Wilcox, Robert Stevenson, Victor Saville, Rene Clair and Edmund Goulding. Produced by Sir Cedric Hardwicke. R.K.O.

"Forever and a Day" is a composite work of many individual writers, actors and directors, unified by the traditions of England inherent in a great, old London house. It tells the story of this house from the time of its construction in 1804 until it is bombed in the present war. The cast is long and distinguished, one group appearing for a well rounded episode to be followed by another group equally effective. Because of the great diversification of characters, it does not build up a cumulative emotional effect of high intensity, although individual sequences are deeply moving. Through it all runs the hope and promise that the best which has stood for England, joined with the strength and vision of America, will endure for all time.

Note: Services of the cast were donated and all money earned will be given to United Nations Relief.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Too complex

## FRANKENSTEIN MEETS THE WOLF MAN

Lon Chaney, Bela Lugosi, Patric Knowles, Ilona Massey, Dennis Hoey, Mario Ouspenskaya, Lionel Atwill, Rex Evans. Direction by Roy William Neill. Universal.

Both the *Wolf Man* and *Frankenstein's Monster* are disinterested to engage in new horrors for the benefit of those movie fans who crave grisly, supernatural adventures.

It is less disturbing than the first of the group because it is not so well done, and it is so far outside normal experience that the average adult will not be adversely affected. For younger people, especially the sensitive, it is not advised.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
Unhealthy

## HAPPY GO LUCKY ♦ ♦

Mary Martin, Dick Powell, Betty Hutton, Eddie Bracken, Rudy Vallee, Mabel Paige, Eric Blore, Clem Bevans, Rita Christiani, Sir Lancelot and His Calypso Songs. Screen play by Walter DeLeon, Norman Panama and Melvin Frank. Direction by Curtis Bernhardt. Technicolor director Natalie Kalmus. Paramount.

This gala musicale offers gaiety, song and colorful settings as rich relief from modern problems. A beautiful cigarette girl masquerading as an heiress arrives at a luxurious hotel in the South Seas intent upon marrying a rich man. With the aid of a beach-comber she attains her goal only to experience disenchantment. This plot is sufficient for comedy purposes. Rudy Vallee gives an amusing and convincing performance as the inhibited and wary millionaire; Eddie Bracken and the human bombshell, Betty Hutton, add to the fun, and Mary Martin and Dick Powell are charming vis-a-vis. The songs are bright and tuneful, the sets and costumes exquisitely lavish and colorful.

**Adolescents, 12 to 16**  
Over 14; somewhat sophisticated

**Children, 8 to 12**  
Probably little interest

## HENRY ALDRICH GETS GLAMOUR ♦ ♦

Jimmy Lydon, Chas. Smith, John Litel, Olive Blakeney, Diana Lynn, Frances Gifford, Gail Russell, Vaughan Glaser. Direction by Hugh Bennett. Paramount.

*Henry Aldrich's* exploits carry him far afield from Centerville, when he becomes the recipient of a trip to Hollywood and visits some real moving picture studios. The same amusing small town viewpoint and the exaggerated problems of youth which have made these pictures popular with many audiences are present in this film.

**Adolescents, 12 to 16**  
Funny and interesting

**Children, 8 to 12**  
Yes

## HITLER'S CHILDREN ♦ ♦

Tim Holt, Bonita Granville, Kent Smith, Otto Kruger, H. B. Warner, Lloyd Corrigan, Erford Gage, Hans Conreid, Gavin Muir, Nancy Gates. Screen play by Emmet Lavery based on book, "Education For Death," by Gregor Ziemer. Direction by Edward Dmytryk. Produced by Robert S. Golden, R.K.O.

The subject matter in this film is familiar to anyone who has read the many eye-witness accounts of the education and treatment of impressionable youth under Nazi tutelage, but dramatized before our eyes, it becomes

shockingly personal. It is well told and well acted and it is good propaganda since we must understand what kind of people we have to deal with in any post war settlement.

It tells the story of an American girl of German parentage, who is caught in Germany in 1939, and a German boy who has grown up under the new regime. Their love affair is the natural outcome of childhood association but under the circumstances with their differing ideologies, only tragedy can result. It is strong meat for any audience, but it clarifies any false ideas we may have about the intents and performances of the Third Reich.

**Adolescents, 12 to 16**  
Depressing; but  
enlightening

**Children, 8 to 12**  
No

### HOW'S ABOUT IT? ♦ ♦

Andrews Sisters, Patty, Maxene, LaVerne, Grace McDonald, Robert Paige, Mary Wickes, Shemp Howard, Bobby Scheerer, Buddy Rich, Walter Catlett. Screen play by Mel Ronson from an original by Jack Goodman and Albert Rice. Direction by Erle C. Kenton. Universal Pictures.

If you like the Andrews Sisters here they are again with their song and dance acts and comic dialogue. They have little to do with the main plot which concerns a distraught music publisher and a pretty girl who sues him for plagiarism, all rather trivial but perhaps adequate for this type of entertainment remodeled from the radio program.

**Adolescents, 12 to 16**  
Matter of taste

**Children, 8 to 12**  
No value

### ICE-CAPADES REVUE ♦ ♦

Ellen Drew, Richard Denning, Jerry Colonna, Barbara Jo Allen, Harold Huber, Marilyn Hare, Bill Shirley, Pierre Watkin, Si Jenks, Sam Bernard, George Byron. Direction by Bernard Vorhaus. Musical direction by Walter Scharf. Republic Pictures.

The settings of a wintry New England farm comprise an attractive background for this skating revue. The plot is routine except for the introduction of a hero who is a gangster's intermediary until his reformation at the end, a tawdry element in a picture which is full of gay spirits, bright young faces, versatile skating numbers and pleasant music.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Passable, if they  
like skating

### THE IMMORTAL SERGEANT ♦ ♦

Henry Fonda, Maureen O'Hara, Thomas Mitchell, Allyn Joslyn, Reginald Gardiner, Melville Cooper, Bramwell Fletcher, Morton Lowry, Bob Mascagno, Italia De Nubila, Donald Stuart, Jean Prescott. Produced and written for the screen by Lamar Trotti. Direction by John Stahl. Twentieth Century-Fox.

The "Immortal Sergeant" is an artistic

and articulate production, telling the story of a fine but self-effacing man whose experiences in desert warfare develop his initiative and bring emotional maturity. The action takes place in Lybia during a routine patrol when the squad becomes lost in the sandy waste, is attacked and several men are killed. Leadership falls to *Corporal Spence* (Henry Fonda), and in his need the spirit of his dead Sergeant seems to stand by to give the commands enabling him to bring his men through with success and no little glory.

The desert scenes give a vivid impression of frightful loneliness when the lost group of almost hopeless soldiers wander across the glaring, trackless sands. This key is relieved by flashbacks to the Corporal's life in England which illuminate his personality. As he sees himself with the clarity of vision which comes in times of stress, the contrast between himself and the self-reliant Sergeant awakens him to action. The film is interesting and rewarding, well written, directed and acted.

**Adolescents, 12 to 16**  
Mature and much of  
it slow paced

**Children, 8 to 12**  
Slow and serious

### IN WHICH WE SERVE ♦ ♦

Noel Coward, Bernard Miles, John Mills, Celia Johnson, Kay Walsh, Joyce Carey, Derek Elphinstone, Robert Sansom, Philip Friend, Michael Wilding, Hubert Gregg. Written, directed and produced by Noel Coward. Music by Noel Coward. Two Cities N. A.

Noel Coward calls his picture "The Story of a Ship," but it is really far more than that, for it also is the story of the officers and the crew who made the British destroyer, "Torrin," the focal point of their combined loyalties and of their innate patriotism. There have been other inspiring pictures of naval warfare, but this is without question the finest picture born of the present war. Universally appealing in theme, beautifully written and acted, almost documentary in approach, it shows as no other picture has shown, what ordinary men hold dear in life and why they are willing to die to preserve their homes and families, which to them are the essence of their country. It conveys an inspiring message of confidence in the destiny not only of England but of every nation whose men fight not for power but for a vision of the people and the things they love at home.

**Adolescents, 12 to 16**  
Exceptionally fine

**Children, 8 to 12**  
Mature

### IT COMES UP LOVE ♦ ♦

Gloria Jean, Raymond Roe, Donald O'Connor, Ian Hunter, Louise Allbritton, Frieda Inescourt, Mary Lou Harrington, Chas. Coleman, Leon Belasco, Beatrice Roberts. Direction by Charles Lamont.

Beautifully designed and lighted interiors and smart costumes create a suave New

Yorker atmosphere for this quite delightful little comedy of a worldly widower whose two primly educated adolescent daughters are suddenly thrust upon his hands. Two women vie for his favor, using their respective sons to influence the elder daughter, *Victoria*, who responds to modern ideas with alacrity. Gloria Jean's fresh young personality and charming voice and Donald O'Connor's lively and original behavior, combined with the easy, assured acting of the adult members of the cast, make the play entertaining for many audiences.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Of doubtful interest

### KEEPER OF THE FLAME ♦ ♦

Spencer Tracy, Katharine Hepburn, Richard Whorf, Margaret Wycherly, Forrest Tucker, Frank Craven, Horace McNally, Percy Kilbride, Aubrey Christie, Darryl Hickman, Donald Meek, Howard da Silva, William Newell. Screen play by Donald Ogden Stewart based on the novel by I. A. R. Wylie. Direction by George Cukor. Produced by Victor Saville. M.G.M.

The American public is prone to idealize men and women of spectacular accomplishment and to endow them with its own inherent idealism. "Keeper of The Flame" is intended to discredit blind hero worship and offers a plea for unemotional reasoning. The central character is dead before the story opens, and we know him through the impression made on others. His death brings hysterical grief to a public who idolized him as a World War I hero, a philanthropist, a dynamic speaker and a prolific writer. Gradually we see him through the eyes of those who lived with him, his mother, employees and wife, and the image of the "great man" crumbles before the truth, uncovering facts which prove the fallacy of blind acceptance of any leadership.

The film is serious and suspenseful, subjective in treatment. It is an interesting production which might have had real significance had it not fallen far short of perfection in treatment.

Adolescents, 12 to 16

Interest depends upon maturity

Children, 8 to 12

No interest

### MARGIN FOR ERROR ♦ ♦

Joan Bennett, Milton Berle, Otto Preminger, Carl Esmond, Howard Freenman, Poldy Dur, Clyde Fillmore, Ferike Boros, Joe Kirk, Hans Von Twardowski, Ted North, Elmer Jack Semple, Hans Schumm, Ed McNamara, Selmer Jackson. Screen play by Lillie Hayward from the stage play by Clare Booth. Direction by Otto Preminger. Produced by Ralph Dietrich. Twentieth Century-Fox.

Clare Booth's play had the advantage of appearing on the stage when its settings and characters were of topical interest. Now the

time seems almost prehistoric when American police guarded German Consulates, and Bund leaders were allowed to orate at will. The story, however, is pretty good melodrama lightened by the amusing comedy of Milton Berle who, as a Jewish policeman, has the distasteful job of guarding "German soil." He finds this "soil" very dirty, too, and rejoices when the evildoers get their just desserts. Otto Preminger is good as the Consul, but Howard Freeman is given the assignment of making the Bund leader a comic figure, the movie version of those dangerous conspirators.

Adolescents, 12 to 16

Unobjectionable

Children, 8 to 12

If interested

### THE MEANEST MAN IN THE WORLD ♦

Jack Benny, Priscilla Lane, Rochester, Edmund Guenn, Matt Briggs, Anne Revere, Margaret Seddon, Helene Reynolds, Paul Burns, Lyle Talbot. Screen play by George Seaton and Allan House. Based on the play "The Meanest Man in the World," as produced by George M. Cohan. Direction by Sidney Lanfield. Produced by William Perlberg. Twentieth Century-Fox.

Jack Benny as *Poor Richard*, a poverty-stricken New York lawyer, reduced to eating peanuts cast to hungry pigeons and taking a lollipop from a child, is publicized by a roving reporter; whereupon he is engaged by a rascally millionaire to do his "dirty work" for him. This is an amusing start to an unpretentious farce, done on a lesser scale than most of Benny's pictures but nevertheless affording some good laughs. Rochester, as usual, is an excellent foil for the leading man. The picture is light entertainment suitable for a double bill.

Adolescents, 12 to 16

Unobjectionable but possibly disappointing

Children, 8 to 12

No interest

### QUIET PLEASE, MURDER ♦ ♦

George Sanders, Gail Patrick, Richard Denning, Lynne Roberts, Sidney Blackmer, Margaret Brayton, Arthur Space. Direction by John Larkin. 20th Century-Fox.

Murder and mystery lurk among the stacks in a public library, where the nefarious *Fleg* forges copies of rare books and manuscripts, selling them for exorbitant prices; his customers even include several Nazi agents. Good characterizations and a well-developed plot make this a satisfactory melodrama of its kind.

Adolescents, 12 to 16

Interesting mystery

Children, 8 to 12

Too somber

### SHADOW OF A DOUBT ♦ ♦

Teresa Wright, Joseph Cotten, Macdonald Carey, Henry Travers, Patricia Collinge, Hume Cronyn, Wallace Ford, Edna May Wonacott, Charles Bates, Irving Bacon, Clarence Muse, Janet Shaw, Estelle Jewell. Screen play by Thornton Wilder, Sally Benson and Alma Reville from an original



story by Gordon McDonell. Direction by Alfred Hitchcock. Original musical score by Dimitri Tiomkin. Produced by Jack H. Skirball. Universal Pictures.

In telling this amazing drama of a homicidal misanthrope, the writers and Mr. Hitchcock have handled it with such fine discrimination and subtle nuances that for onlookers there is actually "the shadow of a doubt" of the man's guilt up to the end. Against the background of a small California city with its familiar people, the action becomes terrifyingly realistic, building up suspense to strong emotional climaxes. A fine musical score heightens the effectiveness of the film.

The scoundrel is the charming and almost mythical hero of a family which has not seen him for many years. He unexpectedly arrives to join their simple monotonous life, announcing that he intends to settle down with them. His namesake, an adoring niece, is the only one of the family who finally begins to feel intuitively that he is not what he seems and between the two grows a frightful tension. Joseph Cotten and Teresa Wright are exceptionally fine in their roles, both performances being delicately shaded. Macdonald Carey deliberately underplays his part and is excellent. Patricia Collinge is very capable and Edna May Wonacott adds whatever comedy there is. The supporting roles are unusually good. It is a powerful drama, sinister but fascinating.

Adolescents, 12 to 16

Mature but uninteresting

Children, 8 to 12

Unsuitable

### SHERLOCK HOLMES AND THE SECRET WEAPON

Basil Rathbone, Nigel Bruce, Kaaren Verne, Lionel Atwill, Dennis Hoey, Harold De Becker, Wm. Post, Jr., Mary Gordon, Paul Fix, Robert O. Davis. Direction by Howard Benedict. Universal.

Basil Rathbone seems to be lacking in his usual zest in this latest *Sherlock Holmes* picture, possibly because the plot is full of unnecessary complications and seems a great to-do about nothing. A Swiss inventor is menaced by Nazi agents when he refuses to entrust his bomb-sight to the English government and when he does not furnish *Sherlock Holmes* with vital evidence in the case. Again the detective tangles with his old enemy, *Moriarity*.

Adolescents, 12 to 16

Only fair

Children, 8 to 12

No

### SILVER SKATES

Kenny Baker, Patricia Morison, Frank Faylen, Joyce Compton, Paul McVey, Donald Kerr, Belita, Irene Dare, Danny Shaw, Frick and Frack, Eugene Turner, George Stewart, Jo Ann Dean, Ted Fio Rito and his Orchestra. Direction by Leslie Goodwins, Paramount.

Like many musi-comedies, this skating

novelty has a sketchy plot: the costumes of a show are not paid for, the star performer is about to wed and render the production unfit for big-time booking, a handsome singer tries to hold her by half-hearted romancing, and eventually a child prodigy saves the day. However, it is a buoyant, tuneful picture with excellent skating by fairy-light Belita, Frick and Frack, the inimitable clowns, two skillful children, Irene Dare and Danny Shaw, and a host of well-trained performers in individual acts and the beautiful ensembles. Aside from the brilliant skating exhibitions, the film is one to be enjoyed for the time being and easily forgotten, but it will give many people a lift, a favor not to be discounted in days of stress.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Yes

### SOMETHING TO SHOUT ABOUT

Don Ameche, Janet Blair, Jack Oakie, Wm. Gaxton, Cobina Wright, Jr., Veda Ann Borg, Hazel Scott, Jaye Martin, Lily Norwood, Jas. "Chuckles" Walker. Songs by Cole Porter. Musical direction by M. W. Stoloff. Direction by Gregory Ratoff. Columbia.

The formula for backstage comedy is varied when a show is put on a financial basis by a reversion to old-time vaudeville, really top class vaudeville with a bang-up dog act and good specialty performances. All this occurs after a producer (William Gaxton) and his press agent (Don Ameche) have used every imaginable device to shelve an ex-show girl millionairess, desirous of stardom, (Cobina Wright, Jr.) and supplant her by a vivacious young lady from the country (Janet Blair), who can sing and dance and write melodious song hits. The Cole Porter songs used in this connection are naturally most successful. Jack Oakie plays the manager of a theatrical boarding house filled with penniless but talented aspirants for fame. The first part of the film contains some elaborate and unusual dance ensembles.

Adolescents, 12 to 16

Lively and funny

Children, 8 to 12

Too mature

### STAR SPANGLED RHYTHM

Bing Crosby, Bob Hope, Fred MacMurray, Franchot Tone, Ray Milland, Victor Moore, Dorothy Lamour, Paulette Goddard, Vera Zorina, Mary Martin, Dick Powell, Betty Hutton, Eddie Bracken, Veronica Lake, Alan Ladd, Rochester, Jerry Colonna, Walter Abel, Lynne Overman, etc. Original screen play by Harry Tugend. Music by Harold Arlen. Lyrics by Johnny Mercer. Direction by George Marshall. Paramount.

"Star Spangled Rhythm" is glorified vaudeville in which most of the Paramount headliners take part. They all enter into the fun with zest and contribute singing, dancing, wise-cracking, many clever skits. Even the slapstick is hilariously funny. This kind



of a film requires little plot, but the *raison d'être* consists of an ingenious situation wherein a gate-keeper of the studio, who has posed as a producer in letters to his son, is confronted by the boy and a host of his sailor comrades and has to make good by putting on an elaborate show for them. Individual successes are too numerous to mention, and it all adds up to corking entertainment.

**Adolescents, 12 to 16**  
Good fun

**Children, 8 to 12**  
Would enjoy it

## TARZAN TRIUMPHS ♦ ♦

Johnny Weismuller, Johnny Sheffield, Frances Gifford, Stanley Ridges, Sig Ruman, Pedro Cordoba, Phillip Van Zandt, Stanley Brown, Rex Williams, Cheta, the Chimpanzee. Based on the character created by Edgar Rice Burroughs. Direction by William Thiele. RKO.

With all the world in turmoil it is not surprising that the Nazis should finally reach Tarzan's Shangri-La. *Jane* is in England but has written *Tarzan* and *Boy* about the war. *Tarzan*, shocked that men fight each other, asserts that nothing would make him take up arms except the ferocity of wild beasts. But the brutal Nazis convince him that they are worse than jungle enemies, and he is aroused to fight for the rights of those oppressed. He comes to the rescue in true Superman form.

It is a very entertaining picture in which *Cheeta* plays an important role with his usual canny sense of comedy adding thrills and fun. It is especially good for children as it may clarify for them the reasons why it is sometimes necessary to abandon appeasement to fight for fair play and decency.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Good except for those easily frightened

## TIME TO KILL ♦ ♦

Lloyd Nolan, Heather Angel, Doris Merriek, Ralph Byrd, Richard Lane, Sheila Bromley, Morris Ankrum, Ethel Griffies, James Seay, Ted Hecht, William Pawley. Screen play by Clarence Upson Young based on novel by Raymond Chandler and the character "Michael Shayne" created by Brett Halliday. Direction by Herbert I. Leeds. Produced by Sol M. Wurtzel. Twentieth Century-Fox.

"Wherever Michael Shayne goes there's sure to be a murder," and as he covers a lot of ground in this story, there are many corpses. This series, featuring Lloyd Nolan as the private detective, is always entertaining, and "Time To Kill" has an unusually good plot which offers baffling clues for those who like to test their skill in solving murder mysteries.

**Adolescents, 12 to 16**  
Good of type

**Children, 8 to 12**  
No

## THEY GOT ME COVERED ♦ ♦

Bob Hope, Dorothy Lamour, Lenore Aubert, Otto Preminger, Edward Ciannelli, Marion Martin, Donald Meek, Phyllis Ruth, Philip Ahn, Mary Treen, Bettye Avery, Margaret Hayes, Mary Byrne, Wm. Yetter, Henry Guttman. Direction by David Butler. Musical direction by Leigh Harline.

Bob Hope fans will wash enthusiastic over anything in which he appears, but confidentially this is not his best. Perhaps there are too many realistic touches bringing to the surface, if only for a moment, the tragic background of the war; perhaps the vaunted Hope "timing" is not up to par. As an ex-foreign correspondent he tangles with a group of Nazi spies, escaping from dangerous situations with moronic indifference and a large order of slapstick. Production values are high, and acting by Phyllis Ruth, Lenore Aubert and several others in the cast is excellent. Naturally some of Hope's lines are very funny, but the film is long, and towards the end it becomes tedious.

**Adolescents, 12 to 16**  
All right

**Children, 8 to 12**  
Not recommended

## THREE HEARTS FOR JULIA ♦ ♦

Ann Sothern, Melvyn Douglas, Lee Bowman, Richard Ainley, Felix Bressart, Marta Linden, Reginald Owen, Marietta Canty. Story and screen play by Lionel Houser. Musical score by Herbert Stothart. Directed by Richard Thorpe. Produced by John W. Considine, Jr. M-G-M.

When a foreign correspondent subordinates an attractive wife to his career, the wife tosses off her marriage as an item less important than her interest in music and a couple of ardent suitors. It requires plotting, near kidnapping and various degrees of persuasion to win her back. Melvyn Douglas is more effective in his brisk comedy and out-and-out buffoonery than in the heavy love-making scenes; Ann Sothern is well cast, and Felix Bressart is memorable as the Czech musician reduced to the status of a women's orchestra. The film is embellished by some good musical numbers. It is frothy, slightly risqué entertainment in a frankly escapist vein.

**Adolescents, 12 to 16**  
Passable; very frivolous view of marriage

**Children, 8 to 12**  
Too sophisticated

## WE KILLED HITLER'S HANGMAN ♦ ♦

Brian Donlevy, Walter Brennan, Anna Lee, Gene Lockhart, Dennis O'Keefe, Alexander Granach, Margaret Wycherly, Nana Bryant, Billy Boy, Hans V. Twardowski, Tonio Selwart, Jonathan Hale, Lionel Stander, Byron Foulger, Reinhold Schuenzel, Virginia Farmer, Louis Donath, Sarah Padden, Edmund MacDonald. Produced and directed by Fritz Lang. Musical score by Hanns Eisler. Arnold Pressburger Film. General Service Studios.

The events which led up to and followed the assassination of Heydrich, the Nazi

oppressor of Czechoslovakia, form the subject of this film. It reveals the unconquerable spirit of a deeply patriotic, freedom loving people, latent in the "Underground" which was responsible for the death of the tyrant, and tells the betrayal of this group by a member who aided the Nazis in the terrible reprisals. The emphasis is placed on the theme, not on individuals, so that personal tragedies seem of less importance than the ideals for which they sacrifice themselves.

The direction is masterly. The picture is dramatic, tense and inspiring, and it leaves one with the feeling that the resistance of the Czechs will go down in history as a major contribution to ultimate victory.

**Adolescents, 12 to 16**  
Excellent because of  
subject matter

**Children, 8 to 12**  
Probably too  
harrowing



## YOUNG AND WILLING ♦ ♦

William Holden, Eddie Bracken, Robert Benchley, Susan Hayward, Martha O'Driscoll, Barbara Britton, Mabel Paige, Florence MacMichael. Screen play by Virginia Van Upp from the play "Out of the Frying Pan" by Francis Swann. Directed and produced by Edward H. Griffith. Musical direction by Victor Young. United Artists.

Although this picture has moments of hilarity, it is not clever enough to be successful as sophisticated comedy, and some of the lines are in questionable taste. An efficient if mainly youthful cast does its best with a slightly hackneyed story of six boys and girls who live in a Greenwich village apartment while attempting to find an opportunity to appear in stage productions.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No



## SHORT SUBJECTS

### ARMY CHAPLAIN ♦ ♦

"This Is America" Series. Two reels. (RKO-Radio.)

Outstanding because of its simplicity and sincerity, this short picture describes the training of chaplains of various denominations, Protestant, Catholic, Jewish, and their work among the wounded and dying, their supreme courage under fire. This is a splendid film for all.



### BRIEF INTERVAL ♦ ♦

(M-G-M "Miniature")

This is a rather incredible but engrossing tale which should appeal to those who believe the supernatural is just around the corner. A young surgeon performs an intricate operation on his brother's hand, presumably under the guidance of his father who has just died. It is well acted and well presented but requires adult evaluation.

### THE FILM THAT WAS LOST ♦ ♦

(M-G-M "Passing Parade" Series)

This is an unusually interesting short, describing the film library of the Museum of Modern Art in New York, where innumerable rolls of celluloid containing records of great historical events and of famous personages are kept and rephotographed every twenty years (the lifetime of a piece of film). The examples shown are exceedingly interesting and well selected. Good for all ages.

### FIRST AID ♦ ♦

(M-G-M "Pete Smith" Specialty)

As a review of the beginner's classes for First Aid this shows some of the salient features of the course. A certain amount of comedy is added to explain mistakes in the treatment of injuries, while the procedure used in various accidents is clearly explained. Instructive and interesting for all.

### MARINES IN THE MAKING ♦ ♦

M-G-M.

A good educational film shows the exercises, drills and tactics taught the Marines to enable them to defend themselves against treacherous enemies. Well photographed against fine backgrounds of skyscrapers and natural scenery. For all ages.

### PEOPLE OF RUSSIA ♦ ♦

(M-G-M "Miniature")

Contrasting the days of 1932 with those of the past year, this film shows the progress made under Communism. While it contains a leaven of propaganda, it is not edited for American consumption, as are most pictures on the subject, and some of the sequences will seem bizarre and even humorous to Americans which would evoke applause in Russia. In a way that very fact makes it seem more authentic and interesting. All ages.

### MR. SMUG ♦ ♦

(Columbia Pictures) Two reels.

This is a clever and effective short about an oily *Mr. Smug* in the employment of Hitler who goes around trying to persuade average Americans that it really isn't worth the trouble to collect salvage, save fats and buy bonds. While it is done in fairy-tale vein, it will strike home in many instances. Good for everyone.

### WOMEN AT ARMS ♦ ♦

RKO.

This shows interesting and inspiring glimpses of the services women are contributing to the war effort in various Allied countries, with suggestions of new activities for those who are not active. Young children would not be interested, but it is good for older groups.



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# MOTION PICTURE REVIEWS

MARCH-APRIL

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One Day in Russia  
Plan for Destruction

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## FEATURE FILMS

## AERIAL GUNNER ♦ ♦

Chester Morris, Richard Arlen, Lita Ward, Jimmy Lydon, Dick Purcell, Keith Richards, Billy Benedict, Ralph Sanford. Screen play by Maxwell Shane. Produced by William Pine and William Thomas. Direction by William Pine. Paramount.

Although the flashback method of telling this story robs it of suspense, and the rivalry of two men fighting over a girl follows a repetitious pattern, the film has interest because of the scenes of training aerial gunners for bombing crews. The meticulous step by step preparation of these boys is shown in reassuring detail, and the background is of intrinsic interest.

Adolescents, 12 to 16  
Interesting

Children, 8 to 12  
Matter of taste

## AIR RAID WARDENS ♦ ♦

Stan Laurel, Oliver Hardy, Edgar Kennedy, Jacqueline White, Horace McNally, Nella Walker, Donald Meek, Henry O'Neill, Howard Freeman. Original screen play by Martin Rackin, Jack Jevne, Charles Rogers and Harry Crane. Direction by Edward Sedgwick. M.-G.-M.

Against a background of efficient civilian defense, Laurel and Hardy epitomize all the pathos and the comedy of incompetence, representing the misfits in the world who are long on good intentions but short on ability. It is slapstick fun which has high moments of hilarity and should delight the comedians' followers.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Excellent

## ASSIGNMENT IN BRITANNY ♦ ♦

Pierre Aumont, Susan Peters, Richard Whorf, Margaret Wycherly, Signe Hasso, Reginald Owen, John Emery, George Coulouris, Sarah Padden, Miles Mander, George Brest, Darryl Hickman, Alan Napier, Odette Myrtil, Juanita Quigley, William Edmunds. Screen play by Anthony Veiller, William H. Wright and Howard Emmett Rogers based upon the novel by Helen MacInnes. Direction by Jack Conway. Produced by J. Walter Ruben. M-G-M.

In the main this adaptation of Helen MacInnes' novel follows the action of the book, an absorbing tale of a Frenchman, *Captain Metard*, a member of the British Intelligence, who is dropped into Brittany by parachute and assumes the personality of a man supposed to be his physical counterpart, *Bertrand Corlay*. The film fails to clarify the reason why this substitution takes place, nor does it emphasize the subtle, subversive undercurrents in the character of the real *Corlay* which add hazards to the assignment. *Metard* is ordered to locate a secret Nazi submarine base through contacts with agents, one of whom proves to be in the employ of the Germans. Vengeance of the Nazis descends on many heads. *Metard* is captured and tortured, but his rescue by Free French enables him to attain the object of his search and to instigate a Commando raid from England. The action emphasizes the brutality of the Nazis with scenes of torture and mass executions, which make the film strong fare for children under fifteen.

Any story of this sort accepts the premise that two men can so closely resemble each other that even close relatives are deceived. It is a wise choice to have Pierre Aumont, a newcomer to the American screen, play the role and he makes it very convincing. Signe Hasso gives an alluring performance as the adventuress, Susan Peters is an excellent contrast as the lovely, demure French girl, Richard Whorf plays the crippled school-teacher with distinction, and Margaret Wycherly is splendid as the mother of *Corlay*. The backgrounds are unusual and very well done, adding interest to the film.

Adolescents, 12 to 16  
Over 15

Children, 8 to 12  
No



### BEHIND PRISON WALLS ◇ ◇

Alan Baxter, Gertrude Michael, Tully Marshall, Edwin Maxwell, Jacqueline Dalya, Matt Willis, Richard Kipling, Olga Sabin, Isabelle Withers, Lane Chandler, Paul Everton, George Guhl. Direction by Steve Sekely. Producers Releasing Corporation.

This novel and quite successful satire leaves one with no conclusions, as the subject capitalism vs. socialism is left in the air for the next experimenters to argue out. The direction cleverly manages to give the impression of action, checking what might otherwise have been static dialogue.

Adolescents, 12 to 16  
Mature and no  
interest

Children, 8 to 12  
No interest



### CHINA ◇ ◇

Loretta Young, Alan Ladd, William Bendix, Philip Ahn, Iris Wong, Sen Yung, Marianne Quon, Jessie Tai Sing. Screen play by Frank Butler based on play by Archibald Forbes. Direction by John Farrow. Paramount.

Possibly it is considered necessary occasionally to show in detail the truth about the bestial brutality of our adversaries, the Japanese, but nothing is left to the imagination in this film, and it is a harrowing experience. The action takes place in China where an American girl, at the point of a gun, commandeers a truck to carry Chinese girl students from the danger zone. The truck driver is also an American who is supplying oil to the Japs, and who thinks the war is none of his business. But during the hazardous days he gets a personalized view of what war means to innocent civilians, which makes him an active participant in an effort to delay the enemy's advance.

Alan Ladd and William Bendix are especially good in their roles, and the Chinese characters lend a semblance of reality to the scene.

Adolescents, 12 to 16  
Not recommended

Children, 8 to 12  
No

### CITY WITHOUT MEN ◇ ◇

Linda Darnell, Edgar Buchanan, Billie Laurie, Michael Duane, Sara Allgood, Glenda Farrell. Screen play by W. L. River from an original story by Budd Schulberg and Martin Berkeley. Direction by Sidney Salkow. Columbia Pictures.

When *Tom Adams* (Michael Duane) is unjustly sent to prison on the charge of smuggling Japanese aliens into the States, his fiancée (Linda Darnell), joins the colony of prison widows in the penitentiary town. The plot is unpleasant melodrama, and the characters are stylized rather than real people with the exception of the role played by Edgar Buchanan, that of a once brilliant lawyer, now a drunken sot, who preys on newcomers with promises of getting their men freedom. The film has no value but manages to hold moderate interest.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No



### COMMANDOS STRIKE AT DAWN ◇ ◇

Paul Muni, Anna Lee, Lillian Gish, Sir Cedric Hardwicke, Robert Coote, Ray Collins, Rosemary DeCamp, Alexander Knox, Elizabeth Fraser, Richard Derr, Erville Alderson, Ann Carter, Barbara Everest, Rod Cameron, Louis Jean Heydt, George Macready, Arthur Margetson and Capt. V. S. Godfrey, Commander C. M. Bree, R.N.N.; Brigadier R. A. Fraser, C.R.A.; Commander C. T. Beard, R.C.N.; Sergeant-Major L. E. Kemp, C.R.A.; Sergeant-Major Mickey Miquelon, C.R.A. Screen play by Irwin Shaw from story by C. S. Forester. Direction by John Farrow. Produced by Lester Cowan. Musical score by Louis Gruenberg. Columbia Pictures.

The great appeal of this picture lies in the understanding of the oppressed Norwegians, steadfast, peace-loving people who emerge as individuals driven to fight for a principle greater than themselves. The minister who joins in acts of sabotage vindicates them in words of scripture: "We wrestle not against flesh and blood but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places."

The central figure of the story is *Torensen*, native of a small village, a widower with a small child. Prior to the war a warm friendship has grown up between him and the daughter of a British admiral vacationing in Norway. She returns home, and before another summer comes, the forces of the Nazi invasion have swept all before them, enveloping the little village, placing harsh restrictions on the inhabitants, depriving them of food and blankets, punishing those who are reported uncongenial to the New Order. The brutality is not shown on the screen,



but the method of suggestion has a powerful effect. Under such a bitter regimen the citizens rebel, using undercover systems of destruction. When *Torenson* kills an officer, he becomes a fugitive, but even reprisals against his friends do not shake their loyalty to him or their stern purpose. After locating a secret Nazi airfield planned as a lookout for convoys on the Arctic supply lines, he escapes to England and returns as a guide to the Commandos on a raid along the coast which is successful but very costly for both sides.

The film is written and acted with fine restraint. Dialogue is especially fine. The Nazi oppressors, tough soldiers as they are, do not appear caricatured or overdrawn. The raid is thrilling and demonstrates as no film has done before, the tactics used in such warfare, since they are performed by actual trained Commandos in the natural settings of British Columbia very similar to the terrain of Norway. It is an excellent production, the first important war film.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Pretty strong



## CORREGIDOR ♦ ♦

Otto Kruger, Elissa Landi, Donald Woods, Frank Jenks, Rick Vallin, Wanda McKay, Ian Keith, Ruby Dandridge, Eddie Hall, Charles Jordan. Musical score by Leo Erdody. Direction by William Nigh. Produced by Dixon R. Harwin and Edward Finney. Producers Releasing Corporation.

Perhaps the bitter memories left by the capture of Corregidor are still so fresh that an American audience could not endure a realistic depiction of that heart-breaking struggle. This picture capitalizes on the name but sets no mark as a production of historical importance, being largely concerned with the triangular romance of a woman doctor and two incredibly noble and self-effacing men. There are many violent battle scenes, bloodthirsty bayonet charges, and grim panoramas of makeshift hospital wards full of wounded and dying, but all this is not so harrowing as it might be because much of it is stagey. The actors are handicapped by unimportant dialogue. It is exciting and timely melodrama and nothing more.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
Terrifying



## THE DESPERADOES ♦ ♦

Randolph Scott, Glenn Ford, Claire Trevor, Evelyn Keyes, Edgar Buchanan, Raymond Walburn, Guinn Williams, Porter Hall, Joan Woodbury, Bernard Nedell, Irving Bacon, Glenn Strange. Original story by Max Brand. Screen play by Robert Carson. Musical direction by M. W. Stoloff. Direction by Charles Vidor. Columbia.

With many of the scenes filmed in Zion National Forest, this story of Utah in the sixties is filmed in such lovely Technicolor

that it is often breathtaking. While it follows a Western pattern, telling of the exploits of a sheriff in a town full of bad men, the characters are treated with individuality and one gets the underlying motives for their behavior. The clearly defined ethics, usual to Westerns, are, however, lacking. Camera shots of hundreds of wild horses are taken with expert direction. The tempo is fast, building up to a spectacular stampede of cattle through the center of the frontier town.

**Adolescents, 12 to 16**  
Entertaining but  
ethics jumbled

**Children, 8 to 12**  
Mature in vein  
and too exciting  
for many



## DIXIE DUGAN ♦ ♦

James Ellison, Charlotte Greenwood, Charlie Ruggles, Lois Andrews, Helene Reynolds, Raymond Walburn, Ann Todd, Eddie Foy, Jr. Screen play by Lee Loebe and Harold Buchman. Based on the character created by Joseph P. McEvoy. Directed by Otto Brower. 20th Century-Fox.

In contrast to the "Blondie" films which are usually amusing in their own right, this picture has little interest for those who have no preconceived notion of the people in this comic strip. The character of "Dixie" is inconsistent and rather tiresome. Charlotte Greenwood and Charlie Ruggles manage to exact a small degree of humor from the predicaments arising from first aid and air raid wardens' duties, although by this time such situations have become overworked.

**Adolescents, 12 to 16**  
Fair

**Children, 8 to 12**  
No particular  
value



## EDGE OF DARKNESS ♦ ♦

Errol Flynn, Ann Sheridan, Walter Huston, Nancy Coleman, Helmut Dantine, Judith Anderson, Ruth Gordon, John Beal, Helene Thimig, Morris Carnovsky, Charles Dingle, Roman Bohnen. Screen play by Robert Rosen based on novel by William Woods. Direction by Lewis Milestone. Warner Bros.

This is a melodramatic story of Norwegian resistance to the Nazis. It is hampered by failure of the leads to give a convincing picture of selfless devotion to the cause of freedom. The film opens with a scene of utter destruction, a ruined town strewn with corpses of civilians and Nazi soldiers. Then the action is reconstructed to show how the revolt of the patriots was accomplished with the aid of arms smuggled in from an English submarine lying off shore. In the end practically all perish with the exception of Errol Flynn and Ann Sheridan who miraculously escape to carry on guerrilla warfare.

The plot is exciting but never rises to any heights of reality except that Judith Ander-

son, Ruth Gordon and Nancy Coleman create characters who indicate the terrible necessity for readjustment under the stress of alien occupation.

**Adolescents, 12 to 16**  
Much brutality shown

**Children, 8 to 12**  
No

### THE FALCON STRIKES BACK ◆ ◆

Tom Conway, Harriet Hilliard, Jane Randolph, Edgar Kennedy, Cliff Edwards, Rita Corday, Erford Gage, Wynne Gibson. Screen play by Edward Dein and Gerald Geraghty from story by Stuart Palmer based on character created by Michael Arlen. Direction by Edward Dmytryk. R.K.O.

The debonair quality of Michael Arlen still prevails in these stories of a suave private detective who always manages to outwit the criminals while usually in a tight place himself. Always a sucker for a pretty face, the Falcon is lured into a trap by a woman and is accused of stealing war bonds. It takes some skillful maneuvering for him to clear himself and catch the crooks.

**Adolescents, 12 to 16**  
Amusing mystery

**Children, 8 to 12**  
No

### HARRIGAN'S KID ◆ ◆

Bobby Readick, Frank Craven, William Gar- gen, J. Carrol Naish, Jay Ward, Douglas Croft, Bill Cartledge, Irvin Lee, Selmer Jackson, Allen Wood, Jim Toney, Mickey Martin, Russell Hicks. Based on the story by Borden Chase "The Half Pint Kid." Music score by David Snell. Direction by Charles F. Riesner. M-G-M.

This is an intelligent and delightful treatment of the development of a boy through the understanding and guidance of a fine older man who uses the boy's deep love of horses to promote a sense of fair play. At the beginning *Benny McNeill* (Bobby Readick) is a very objectionable individual, bitter and warped because as a jockey he believes he has been unjustly sold by his owner. *Mr. Garnett* (Frank Craven), manager of the *Ranley Farms*, takes him in hand, assigning him to the work of caring for the brood mares until he has developed a sense of responsibility entitling him again to exercise his abilities as an outstanding jockey. Photography is unusually pleasing, and the pictures of the horses and of the young colt *Benny* helps bring into the world, are delightful.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Excellent

### HE HIRED HIS BOSS ◆ ◆

Stuart Erwin, Evelyn Venable, Thurston Hall, Vivian Blaine, William T. Orr, Bennie Bartlett, James Bush, Chick Chandler, Hugh Beaumont. Screen play by Ben Markson and Irving Cummings, Jr., based on story by Peter B. Kyne. Direction by Thomas Z. Loring. 20th Century-Fox.

This is the story of a timid man who through luck and physical courage born of

desperation, surmounts his difficulties and comes into his own. Stuart Erwin makes this picture likeable and real by his characterization of one of the "little men of the world," hard working, conscientious, and unassertive—although one wants to shake him at time.

**Adolescents, 12 to 16**  
Little Interest

**Children, 8 to 12**  
Little interest

### HE'S MY GUY ◆ ◆

Dick Foran, Irene Hervey, Joan Davis, Fuzzy Knight, Gertrude Niesen, Donald Douglas. Specialties by Mills Brothers, Dorene Sisters, Diamond Brothers and Lorraine Krueger. Direction by Edward F. Cline. Universal Pictures.

"He's My Guy" adds up to a very acceptable package of light entertainment, for it offers a goodly supply of specialty acts and musical numbers, Joan Davis and Fuzzy Knight for laughs, and enough story to supply a beginning, a middle, and an ending. It should please the entire family.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Yes

### HELLO, FRISCO, HELLO ◆ ◆

Alice Faye, John Payne, Jack Oakie, Lynn Bari, Laird Cregar, June Havoc. Screen play by Robert Ellis, Helen Logan, Richard Mauley. Musical direction by Charles Henderson and Emil Newman. Direction by Bruce Humberstone. 20th Century-Fox.

While this does not pretend to be an historical film, it uses the background of the old Barbary Coast in the days of its prime. It has a rags to riches plot of two entertainers who win acclaim. The man marries a Knob Hill heiress and finds life with her savorless; the girl becomes a musical comedy star in England, and after many vicissitudes they are reunited. The color photography is outstanding, dramatizing the costumes in a brilliant pattern; songs of the Gay Nineties and those of more modern days are sung with great success by Alice Faye. Romance and comedy and the rich flavor of idealized good old days combine to make this a picture for real relaxation and enjoyment.

**Adolescents, 12 to 16**  
Yes. Done in good taste

**Children, 8 to 12**  
Too mature

### HI, BUDDY ◆ ◆

Dick Foran, Harriet Hilliard, Robert Paige, Marjorie Lord, Bobs Watson, Tommy Cook, Jennifer Holt, Gus Schilling, Wade Boteler, Drew Roddy and The King's Men, The Step-Brothers, Lorraine Krueger, Marilyn Kay, Dick Humphries, The Four Sweethearts, Geraldine Chantlind, Norman Ollstead, Dolores Diane. Original screen play by Warren Wilson. Direction by Harold Young. Universal.

"Hi, Buddy," a light and gay program filler with plenty of music, takes its title from a song written for a boys' club and later used as a theme song on a radio program.

When a boys' club in a poor district is about to close because of lack of funds, the advisor, *Johnny Blake* (Robert Paige) agrees to sing in connection with a girls' radio show touring the Army camps and to use the money to help them out. His agent misappropriates the funds, and in order to save the boys' organization a soldier, former member of the club, asks permission from his superior to put on a big benefit with Army, Navy, Marine and Air Corps talent. *Johnny* sings several songs, including "Hi, Buddy." The benefit copies "This Is The Army" with amusing male "chorus girls," tap dancing and service songs, and the radio programs include popular swing arrangements.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Yes

## HI YA, CHUM ♦ ♦

Harry, Al and Jimmy Ritz, Jane Frazee, Robert Paige, June Clyde, Edmund MacDonald, Lou Lubin, Brooks Benedict, Richards Davies, Ray Miller, Paul Hurst. Original story by Edmund L. Hartmann. Direction by Harold Young. Universal Pictures.

As cooks in a restaurant in a boom town, The Ritz Brothers provide slapstick absurdities and typical gags interwoven with musical acts. The fantastic plot involves a light romance and a gangster menace.

**Adolescents, 12 to 16**

Harmless and fairly entertaining

**Children, 8 to 12**

Fair

## HIGH EXPLOSIVE ♦ ♦

Chester Morris, Jean Parker, Barry Sullivan, Rand Brooks, Barbara Lynn, Ralph Sanford, Dick Purcell, Vince Barnett. Direction by Frank McDonald. Producers: William H. Pine and William Thomas. Paramount.

The hazardous occupation of driving trucks loaded with nitroglycerine furnishes a natural background for heroic action or for sensational melodrama. *Buzz Mitchell* leaves mid-gut auto racing after he has been barred from the tracks, to return to driving trucks. His interest in the girl at the office prompts him to take her younger brother under his wing when he insists on driving. *Buzz*, knowing the hazards, hesitates to let the boy drive alone, but taunted that he is selfish about it, he sends him off on a trip which ends in tragedy. *Buzz* then takes a plane load of nitro to an oil well fire and when fog prevents him from landing he drives straight into the heart of the blaze and is, of course, an heroic sacrifice to duty.

The fact that the director is primarily interested in the action limits his ability to make the characters other than patterns instead of individuals. Suspense is maintained, but on the whole the story seems rather syn-

thetic and morbid in contrast to the heroic events headlined today.

**Adolescents, 12 to 16**

No value. Matter of taste

**Children, 8 to 12**

No

## HIT PARADE OF 1943 ♦ ♦

John Carroll, Susan Hayward, Gail Patrick, Eve Arden, Melville Cooper, Walter Catlett, Mary Treen, Tim Kennedy, Astrid Allwyn, Tim Ryan; Count Basie, Freddy Martin, Ray McKinley and their orchestras. Direction by Albert S. Rogell. Republic.

The music of three popular dance bands, handsome sets, novelty dances and sophisticated comedy combine to make this film typical of its class and probably pleasing to the audiences for which it was designed. The plot is unoriginal and the ethics of the leading characters are a bit on the shady side.

**Adolescents, 12 to 16**

Fair; some objectionable dialogue

**Children, 8 to 12**

Too sophisticated

## THE HUMAN COMEDY ♦ ♦

Mickey Rooney, Frank Morgan, James Craig, Marsha Hunt, Fay Bainter, Van Johnson, Donna Reed, Jack Jenkins, Ann Ayars, John Craven, Mary Nash, Henry O'Neill, Katherine Alexander, Dorothy Morris, Alan Baxter, Darryl Hickman, Barry Nelson, Rita Quigley, Clem Bevans, Adeline DeWalt Reynolds, Connie Gilchrist. Book by William Saroyan. Screen play by Howard Estabrook. Musical direction by Herbert Stothart. Producer and director: Clarence Brown. M-G-M.

Perhaps never has a film come so close to the heart beat of American life as Saroyan's "The Human Comedy." It is imbued with Saroyan's philosophy of the innate goodness of humanity when once the sophistication and cruel competition of a mechanistic age have been scraped away. Thus it is largely seen through the eyes of children and of people who have lived in simple surroundings and have never lost the concept of the essential values of life. It is a pattern woven together of episodes about many individuals in a small town called Ithaca, California, and it chiefly has to do with the Macauleys, whose three sons bear the classical names of *Ulysses*, *Homer* and *Marcus*. *Homer*, a high school boy, goes into a telegraph office to add to the meager family income, grows mature in his contact with sorrow and the frailties of mankind. The small boy, *Ulysses*, is a homely, lovable, wholly enchanting child with the world unfolding before him; it is a part only Saroyan could have written and only the responsive small Jack Jenkins could have played. The serious phase of the film and that which gives it the greatest depth centers in the oldest son, *Marcus*, who is in the Army and whose quiet expression of his



willingness to fight only to protect the people he loves and the ideals that belong to America will strike a responsive chord in many hearts.

While there are too many characters to enumerate, all the parts are admirably done. Direction is inspired. It is not a sad picture in spite of the shadow of war. It is full of vitality and natural humor and great beauty. Many of the episodes are so well rounded and so perfectly finished that they could be lifted from the production and still be enjoyed for their individual merit. Many of the scenes will remain in memory when a year or more has gone. In a world which is too often cynical and hard, it is well to see through humble lives the good inherent in America and in all humanity.

Adolescents, 12 to 16  
Very fine

Children, 8 to 12  
Good but too long

### I WALKED WITH A ZOMBIE ♦ ♦

James Ellison, Frances Dee, Tom Conway, Edith Barrett, James Bell, Christobe Gordon, Richard Abrams, Teresa Harris, Sir Lancelot, Darby Jones. Direction by Jacques Tourneur. R.K.O.

Although you may not feel that you like horror films, this one is in a class by itself. It is unique and interesting, well written and very well acted. It pictures life in the strange household of a rubber planter in the West Indies, and into the action are woven native superstitions and belief in voodooism, of which William Seabrook has written at length. It makes no attempt to explain the superstitions, but they provide an eerie motivation for the plot. The characters involved are two half brothers who are antagonistic to each other, an erratic mother, a beautiful woman who is the victim or a strange illness, and a pretty young nurse who comes to care for the invalid. As the action moves relentlessly to a well conceived ending, the nurse is introduced to the curious rituals of the natives and the suspenseful atmosphere is intensified by appropriate background music. Direction, acting, lighting all contribute to make the plot seem entirely plausible.

Adolescents, 12 to 16  
If "conditioned" to this type

Children, 8 to 12  
No

### IT AIN'T HAY ♦ ♦

Bud Abbott, Lou Costello, Patsy O'Connor, Grace McDonald, Leighton Noble, Cecil Kellaway, Eugene Pallette, Eddie Quinlan, Shemp Howard, Dave Hacker, Samuel Hinds, Richard Lane. Musical direction by Charles Previn. Direction by Erle C. Kenton. Universal.

This typical Abbott and Costello story is daffy to begin with, and becomes more cockeyed when the pair of comedians discover a

horse they have stolen is the famous racing champion, *Tea Biscuit*. The film is embellished with the singing of Grace McDonald and little Patsy O'Connor, and there are lively interludes by Eugene Pallette in an original role, three Damon Runyonish characters, and four apparently boneless negroes who arise intact from the heaviest falls.

Adolescents, 12 to 16  
Good fun if they like slapstick

Children, 8 to 12  
Funny

### LADIES' DAY ♦ ♦

Lupe Velez, Eddie Albert, Patsy Kelly, Max Baer, Jerome Cowan, Iris Adrian, Joan Barclay, Cliff Clark, Carmen Morales, Geo. Cleveland, Jack Briggs, Russ Clark, Nedrick Young. Music by Roy Webb. Direction by Leslie Goodwins. R.K.O.-Radio.

*Wacky*, a star baseball player, and *Pepita*, a fiery movie performer, are newly-weds, kept apart by anxious baseball fans because *Wacky* cannot concentrate on a pennant and a petticoat at the same time. Although some of the situations are funny, the picture is noisy, tedious and occasionally vulgar.

Adolescents, 12 to 16  
Waste of time

Children, 8 to 12  
No

### LADY BODYGUARD ♦ ♦

Eddie Albert, Anne Shirley, Raymond Walburn, Ed Brophy, Donald MacBride, Roger Pryor, Maude Eburne, Gus Schilling, Clem Bevens, Olin Howlin, Chas. Halton, Warren Ashe. Direction by William Clemens, Associate Producer Burt Kelly. Paramount.

Through an error in making out a policy, a test pilot's life is insured for a million dollars. In jest he names three odd individuals as beneficiaries, a barkeeper, a boarding house manageress and an antiquated actor, who immediately become eager to have him crash, and use every means in their power to accomplish this, even to the point of administering a soporific drug before he is about to take off in his plane. In spite of implications of danger, the plot results in amusing comedy with spontaneous acting by all members of the cast.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
May need adult explanation

### THE MOON IS DOWN ♦ ♦

Sir Cedric Hardwicke, Henry Travers, Lee J. Cobb, Dorris Bowdon, Margaret Wycherly, Peter Van Eyck, William Post, Jr., Henry Rowland, E. J. Ballantine, Violette Wilson, Hans Schumm, Ernest Dorian, John Banner, Helene Himig. Produced and written for the screen by Nunnally Johnson. Direction by Irving Pichel. Photograph by Arthur Miller, A.S.C. Music by Alfred Newman. 20th Century-Fox.

This is an excellent and dramatic adaptation of John Steinbeck's novel, the tragic story of freedom loving people whose creed is that the subjugation of free men through



force is only theoretical and defeat only temporary, that in the end, free men will win. The setting is identified in the film as Norway. Into the quiet, peaceful village of *Selvik* comes the Nazi horde, shooting down the pitifully inadequate group of soldiers, to claim the iron ore located there. The stunned, confused and terrified citizens gradually rally from the shock and then quietly ignore, annoy, and sabotage the invaders, proving that they cannot be intimidated but will keep their independence of thought and action. The Nazi garrison in turn become morally vulnerable to the contempt and hatred about them and admit that they are caught in a maze of "sticky flypaper."

The acting is remarkably fine. Henry Travers gives an exceptionally realistic performance as the humble and heroic Mayor who answers all the demands of the Commander by saying that he holds his office only by the will of the people and no order from him will sway them from acting according to their convictions. Sir Cedric Hardwick gives a finely etched characterization of the Nazi Commander. Whether or not you concede the premise that modern conquerors can feel normal reactions from hatred and contempt, the film is rewarding and inspiring.

Adolescents, 12 to 16  
Over 15

Children, 8 to 12  
Too tragic



### MY FRIEND FLICKA ◇ ◇

Roddy McDowall, Preston Foster, Rita Johnson, James Bell, Diana Hale, Jeff Corey, Arthur Loft. Screen play by Lillie Hayward adapted by Francis Edward Faragoh from the novel by Mary O'Hara. Photographed in Technicolor by Dewey Wrigley, A.S.C. Music by Alfred Newman. Direction by Harold Schuster. Produced by Ralph Dietrich. 20th Century-Fox.

Those who have read the book from which this picture is adapted will find real satisfaction in its sensitive translation to the screen. Technicolor has caught the exquisite beauty of the Western locale and the wild, exhilarating freedom of the horses is filmed with thrilling verity. The story is a charming one about a lovable, gentle, adolescent boy who, through his devotion to a beautiful and spirited filly, is taught to be resourceful and dependable. Roddy McDowall imbues the boy with many little human characteristics typical of the boy's age and emotional immaturity, and Preston Foster and Rita Johnson recreate the diverging temperaments of the parents in the book. It is rewarding entertainment which the family will enjoy.

Adolescents, 12 to 16  
Excellent

Children, 8 to 12  
Excellent

### NEXT OF KIN ◇ ◇

Nova Philbeam; Ft. Lt. Mervyn John, RAF, VR; Mary Clare; L/C Stephen Murray, RASC; Ft. Lt. David Hutcheson, RAF, VR; Alexander Field; Bfrefni O'Rorke; Phyllis Stanley; with officers and men of the Worcestershire Regiment and other units of the Royal Navy, the Army and the Royal Air Force. Epilogue by J. Edgar Hoover of the F.B.I. Directed by Thorold Dickinson. Produced at Ealing Studios, England. Universal Pictures.

While we are well aware of the importance of silence on all military procedure, visual dramatization has a dynamic force which nothing else equals. Thus "Next of Kin" is an important contribution to the war effort. Its title, taken from the laconic announcement "that the next of kin have been notified" has a doubly tragic meaning in this case for because of careless words, plans for an English attack on a German base in France became known to the enemy and the loss of life was greater than it need have been.

The picture was originally produced under orders of the British War Office for military and government officials only, to illustrate how a single unguarded word can cost the lives of fighting men. It was not intended for the civilian public, but later it was released to be shown to English and American audiences not only because of its entertainment qualities but also because of the vital warning it presents. The male members of the cast were drawn from celebrities of the British stage and screen now serving in the different branches of the armed forces. The action gives a documentary impression although the plot is based only on the *methods* employed by Nazi agents. It is well worth seeing for it is exciting and dramatic as well as important propaganda which Americans may well take to heart.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Mature



### NO PLACE FOR A LADY ◇ ◇

Wm. Gargan, Margaret Lindsey, Phyllis Brooks, Dick Purcell, Jerome Cowan, Edward Norris, James Burke, Frank Thomas, Tom Dugan. Story and screen play by Eric Taylor. Produced by Ralph Chn. Direction by James Hogan. Columbia.

In the beginning this murder-mystery film offers elements of good entertainment, but the material is poorly handled. The locale is the Roosevelt Highway in Southern California. A jealous girl stages a fake murder at the beach house of her fiance, a detective, and gangsters operating a black market in tires choose the same spot for a real murder. This situation starts a cops and robbers

hunt involving the girl and the detective. The plot becomes overcomplicated, and the motives of the leading characters are not sufficiently interesting to make their actions seem of much importance to the audience.

Adolescents, 12 to 16  
Passable

Children, 8 to 12  
Poor



### ONE DANGEROUS NIGHT ◇ ◇

Warren William, Marguerite Chapman, Eric Blore, Nona Maris, Tala Birrell, Margaret Hayes, Ann Savage, Thurston Hall, Warren Ashe Fred Kelsey. Direction by Michael Gordon. Columbia Pictures.

The *Lone Wolf*, *Michael Lanyard*, and his light-fingered associate, *Jameson*, become involved in the murder of a notorious playboy when they are discovered with the body. To clear himself, as well as to satisfy his own curiosity, *Lanyard* escapes the police and carries on his own private investigation which eventually implicates a number of lovely ladies. The plot is interesting for lovers of murder mysteries, and the denouement is neatly fabricated. Williams is smooth in his role, and Eric Blore, amusing as his accomplice.

Adolescents, 12 to 16  
Matter of taste

Children, 8 to 12  
Rather complicated



### PILOT NO. 5 ◇ ◇

Franchot Tone, Marsha Hunt, Gene Kelly, Van Johnson, Alan Baxter, Dick Simmons, Steve Geray, Howard Freeman, Frank Puglia, William Tannen. Original story and screen play by David Hertz. Directed by George Sidney. Produced by B. P. Fineman. M-G-M.

In the losing battle for Java, only five American pilots with one reconditioned plane between them remain for whatever service they may render. A Dutch Commander takes over and selects *George Collins* (Franchot Tone) from the volunteers for a dangerous mission. When *Collins* leaves, his companions explain the circumstances which have given the pilot the intensity of will and purpose which inspired the Commander's confidence.

It is an original and significant story of an idealistic youth who became enmeshed in as tangible, if unrecognized, a form of Fascism as any designed by Axis Powers. It is a story of a normal enough ambition which blinded the man to decency and of an awakening which purified. It is very well acted, with Gene Kelly and Frank Puglia giving arresting performances as Italians in America.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Mature

### REVEILLE WITH BEVERLY ◇ ◇

Ann Miller, William Wright, Dick Purcell, Franklin Pangborn, Tim Ryan, Larry Parks, Barbara Brown, Douglas Leavitt, Bob Crosby (with Ella Mae Morse), Duke Ellington, Count Basie and their orchestras, Frank Sinatra, Mills Brothers and The Radio Rogues.

A light and fairly entertaining comedy centers around a young girl from a radio shop who has ambitions to be heard on the air, and two Army privates who become rivals for her affections. Scenes from camp life add interest, and the radio angle is used as an introduction for several popular band leaders and their performers. Ann Miller's dancing is delightful.

Adolescents, 12 to 16  
Good, especially for those who like swing

Children, 8 to 12  
Not much interest



### RHYTHM OF THE ISLANDS ◇ ◇

Allan Jones, Jane Frazee, Andy Devine, Ernest Truex, Mary Wickes, Nestor Paiva, Acquanetta, Marjorie Gateson. Direction by Roy William Neill. Musical director, Charles Previn. Universal Pictures.

Two Brooklyn pals buy a tropical isle in the South Seas and lure the tourist trade by exploiting native dances and tribal customs. A millionaire, visiting with his wife and daughter, is charmed by the place and is tempted to purchase it until unfriendly natives stage a war.

This is a light and pleasing musical with rhythmic melodies, exotic dances and farcical humor. The orchestration is good, and Allan Jones sings well.

Adolescents, 12 to 16  
Matter of taste

Children, 8 to 12  
Matter of taste



### SALUTE FOR THREE ◇ ◇

Betty Rhodes, McDonald Carey, Marty May, Cliff Edwards, Minna Gombel, Lorraine and Rogman, Dona Drake. Screen play by Doris Anderson, Curtis Kenyon, Hugh Wedlock, Jr., and Howard Snyder. Direction by Ralph Murphy. Paramount.

An all-girl orchestra and popular songs are the highlights of a light musical which revolves around the efforts of a smart radio publicity agent to link the name of his client with that of a war hero who is thoroughly bored by public acclaim. When the agent's plan backfires and the romance becomes bonafide, he joins the Army, too, and "Salute For Three" is sung to commemorate the good will ending of the triangle.

Adolescents, 12 to 16  
Matter of taste

Children, 8 to 12  
Little interest

## SECRETS OF THE UNDERGROUND ♦ ♦

John Hubbard, Virginia Grey, Lloyd Corrigan, Miles Mander, Robin Raymond, Ben Welden, Marla Sheton, Neil Hamilton, Olin Hawlin, Dick Rich. Screen play by Robert Tasker and Geoffrey Homes from original story by Geoffrey Homes. Direction by William Morgan. Republic.

Amusing banter and fast action make this film diverting entertainment. It is a comedy melodrama concerning a French refugee artist who has been kidnapped by an underground gang in America and is being coerced into helping them counterfeit war stamps. The Frenchman is finally rescued by a girl reporter and a young deputy District Attorney, who provide romantic interest. Though there are several murders, the comedy note is dominant.

Adolescents, 12 to 16  
Entertaining

Children, 8 to 12  
Too tense



## SHERLOCK HOLMES IN WASHINGTON ♦

Basil Rathbone, Nigel Bruce, Robert Paige, Marjorie Lord, Edmund MacDonald, Henry Daniell, Gerald Hamer, Paul Cavanagh, Don Terry, George Succo. Direction by Roy Neill. Universal Pictures.

*Sherlock Holmes* and *Dr. Watson* fly to Washington in search of a document of international importance which has disappeared en route from England. Their experiences provide good entertainment in the line of mystery stories.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Matter of taste



## SLIGHTLY DANGEROUS ♦ ♦

Lana Turner, Robert Taylor, Walter Brennan, Dame May Whitty, Eugene Pallette, Alan Mobra, Florence Bates, Howard Freeman, Ward Bond, Pamela Blake, Ray Collins, Paul Stanton, Millard Mitchell. Screen play by Charles Lederer and George Oppenheimer from story by Ian McLellan and Aileen Hamilton. Direction by Wesley Ruggles. M-G-M.

Lana Turner turns on all her glamour in this daffy, preposterous Cinderella tale of a "soda jerk" who tires of her job, is the incentive for a near riot in the store, and then upsets the management by disappearing, leaving a note which is interpreted to mean she is a suicide. Subsequently appearing in New York, she feigns amnesia, masquerades as a long-lost heiress, and eventually lands in the lap of luxury, insisting to the end that she is a sweet innocent girl without an ulterior motive.

The film is a sophisticated trifle which has humor and some clever acting by the excellent cast. It's like a cocktail. One is enough, but many like it might be "slightly dangerous"—at least indigestible!

Adolescents, 12 to 16  
Sophisticated

Children, 8 to 12  
No

## A STRANGER IN TOWN ♦ ♦

Frank Morgan, Richard Carlson, Jean Rogers, Porter Hall, Robert Barrat, Donald MacBride, Walter Baldwin, Andrew Tombes, Olin Howlin, Chill Wills, Irving Bacon, Eddie Dunn. Original screen play by Isobel Lennart and William Kozlenko. Direction by Roy Rowland. Produced by Robert Sisk. M-G-M.

Henry David Thoreau, who died during the Civil War, once wrote, "There will never be a really free and enlightened state until the state itself comes to recognize the individual as a higher and independent power from which all its own power and authority are derived." These words, the essence of democracy, might well have inspired this picture.

In this entertaining story, told with considerable humor, *John Josephus Grant* (Frank Morgan) an Associate Justice of the United States Supreme Court, while vacationing incognito, discovers the rank travesty on justice practiced by the machine politicians in the small rural community. When his secretary and a young, idealistic lawyer also get into the clutches of the law, he evolves a plan to re-establish civil liberties and to awaken the citizens to their responsibilities, not only in electing sound leaders, but in seeing that they fulfill their duties conscientiously thereafter. The characters are well cast and the acting is excellent. Many human and hilarious touches enliven the action.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
If interested



## TH'S LAND IS MINE ♦ ♦

Charles Laughton, Maureen O'Hara, George Sanders, Walter Slezak, Kent Smith, Una O'Connor, Philip Merivale, Thurston Hall, George Coulouris, Nancy Gates, Ivan Simpson, John Donat, Frank Alten. Screen play by Dudley Nichols. Director of photography, Frank Redman, ASC. Music by Lothar Perl. Direction by Jean Renoir. A Jean Renoir-Dudley Nichols Production. R.K.O.

Although the identity of the invaded country is not given in this picture, one gets the impression that it is France, particularly in the Court Room scenes, because of the French respect for the law. It is an arresting picture of people's reactions under a harsh rule, of the final awakening to the fact that co-operation and collaboration with the enemy is a sign only of weakness and that life itself is less important than the existence of liberty for all. The action subtly demonstrates the various approaches by which the enemy attempts to demoralize individuals, by trading on their weaknesses, pandering to their vanities, and using each individual to strike at civil liberties. It is exceptionally well cast and acted, with none of the characters typed. *Albert Lory* (Charles Laughton), the timid schoolmaster, dominated by his doting, selfish



mother (Una O'Connor), is a pitiable figure who rises to a height of great spiritual strength at the end. Laughton is splendid; Miss O'Connor equally fine. Walter Slezak plays the Nazi Major, who quotes the classics and is charmingly sophisticated so long as his orders are obeyed. Philip Merrivale does a fine bit as the Head of the school. Kent Smith, George Sanders and Maureen O'Hara are excellent.

The picture is an exceptional medium for expressing the philosophy of resistance, and Laughton's final message to his pupils, read from the preamble of the First French Constitution, the original Bill of Rights, is a magnificent interpretation of the *meaning of liberty*.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Excellent but mature



### TONIGHT WE RAID CALAIS ♦ ♦

Annabella, John Sutton, Lee J. Cobb, Beulah Bondi, Blanche Yurka, Howard Da Silva, Marcel Dalio, Ann Codee, Nigel de Brulier, Robert Lewis, Richard Derr, Leslie Denison, Billy Edmunds, Reginald Sheffield, John Banner. Screen play by Waldo Salt from original story by L. Willinger and Rohama Lee. Direction by John Braham. Produced by Andre Daven. 20th Century-Fox.

The title of this picture seems rather misleading, but if Calais is not bombed another location is, and it is another story of heroic courage and sacrifice by people in an occupied country who are willing to give their lives if by so doing they can harass the enemy. Interest is held chiefly by the character actors who emerge as individuals, each motivated by his or her own philosophy of life; and by the beautiful photography of several scenes which are remarkable for their quality and composition. Musical background is also excellent.

The plot tells of an English Commando who is sent into France near the coast in order to locate a secret munitions plant and to attempt to identify it for a night attack by the R.A.F. This he accomplishes with the cooperation of the villagers. While some of the action is not always entirely credible, the film is timely and exciting melodrama.

**Adolescents, 12 to 16**  
Matter of taste

**Children, 8 to 12**  
Very exciting

### TWO WEEKS TO LIVE ♦ ♦

Chet Lauck, Norris Goff, Franklin Pangborn, Kay Linaker, Irving Bacon, Herbert Rawlinson, Ivan Simpson, Evalyn Knapp, Rosemary La Planche, Tim Ryan, Oscar O'Shea. Original screen play by Michael L. Simmons and Roswell Rogers based on radio characters "Lum and Abner." Direction by Malcolm St. Clair. R.K.O.

A comedy created for *Lum and Abner* in the same vein as their radio script provides a type of humor which in spite of its "corny" quality appeals to many. The technical values are more than adequate with emphasis on photographic composition. In the story *Abner's* uncle leaves him a railroad, and with *Lum's* help he adds a spur line to Pine Ridge which proves to be worthless, jeopardizing the investors' money. In the midst of financial difficulties, *Abner* gets the mistaken idea that the doctor has given him "two weeks to live," whereupon follows a series of wild schemes to recoup the townspeople's losses with *Abner* willing to risk his supposedly worthless life. The film is pure "Lum and Abner." Whether it entertains or not will be a matter of taste for any age.

**Adolescents, 12 to 16**  
All right

**Children, 8 to 12**  
All right



### THE YOUNGEST PROFESSION ♦ ♦

Virginia Weidler, John Carroll, Marta Linden, Agnes Moorehead, Edward Arnold, Ann Ayars, Dick Simmons, Jean Porter, Raymond Roe, Dorothy Morris, Scotty Beckett, Marcia Mae Jones, Sara Haden, Jessie Grayson and Lane Turner, Greer Garson, Walter Pidgeon, Robert Taylor, William Powell. Screen play by George Oppenheimer, Charles Lederer and Leonard Spigelglass based on book by Lillian Day. Direction by Edward Buzzell. M-G-M.

The youngsters in this story demonstrate the outrageous hysteria of autograph "hounds" and unless you have a phobia against this obsession you will enjoy their absurdities which are enlivened by the appearances of such notables as Greer Garson, Walter Pidgeon, Lana Turner, Robert Taylor and William Powell. The girls and their dialogue are priceless. Unfortunately the plot involves a domestic crisis which is particularly unpleasant and badly motivated. It detracts from what otherwise would have been an original and delightful comedy.

**Adolescents, 12 to 16**  
Matter of taste

**Children, 8 to 12**  
Not recommended



## SHORT SUBJECTS

### AT THE FRONT IN NORTH AFRICA ♦ ♦

O.W.I.

These official combat pictures were photographed in Tunisia and Algeria in November and December, 1942, by Army and Navy cameramen for the Office of War Information. They show actual scenes of the invasion of North Africa and fighting between troops of the United Nations and the Axis, in air and in tank and artillery battles. No story in the same setting could give the same feeling of actuality that this report, filmed in Technicolor, conveys and with the fine commentary accompanying it, the film is an exceptionally informative one.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Yes



### BARNEY BEAR'S VICTORY GARDEN ♦

M-G-M Cartoon—1 reel.

Pretty coloring and cleverly drawn animal pictures embellish this cartoon on home gardening, which is unfortunately so exaggerated that it is only fairly entertaining. Passable for all ages.



### ONE DAY IN RUSSIA ♦ ♦

March of Time—20th Century-Fox.

This is an heroic record of the actions in the many war fronts of Soviet Russia. It was filmed in 24 hours by some 160 different photographers and is an authentic report of a truly typical war day in Russia. Time provides the sequence of events. In the early morning we see planes being prepared for

morning raids, the workers on their way to factories and reconnaissance groups on the eastern front. A tank attack in the afternoon provides the main action, along with plane combats. As evening draws on we see preparations for the coming night, and factory workers training for guerrilla tactics.

Despite the screen's impartiality, this film brings home the true horrors of war. Scenes of death, en masse, tend to become routine, but such detailed shots as that of dying men receiving medical treatment and the close-up of the hospital chair holding a soldier's dirty army coat that drips blood on the clean chair cannot be viewed without a strong emotional response.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
No



### PLAN FOR DESTRUCTION ♦ ♦

M-G-M—2-reel special.

The theory of Geopolitik as developed by Haushofer and applied by Hitler is the theme of this tremendously interesting short. The narrative by Lewis Stone recounts the enormous amount of information compiled by the Institute concerning the countries the Nazis planned to overrun from their central position in Europe. Their ambitions covered the world. It is a terrifying sidelight on the war and one which leaves the impression that only concerted, unrelenting effort can defeat so formidable an enemy.

Adolescents, 12 to 16  
Yes, an important picture

Children, 8 to 12  
No, too strong





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Power of The Press  
Prelude To War  
Presenting Lily Mars  
Ride, Tenderfoot, Ride  
Spitfire  
Squadron Leader X  
Stage Door Canteen  
Stormy Weather  
Swing Shift Maisie  
They Came To Blow Up America  
Two Senoritas From Chicago

## SHORT SUBJECTS

Conquer By The Clock  
Eagles of The Navy  
Heavenly Music  
Inca Gold  
Medicine On Guard  
Merchant Convoy  
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Show Business At War  
What Are We Fighting For?

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## FEATURE FILMS

## ABOVE SUSPICION ♦ ♦

Joan Crawford, Fred McMurray, Conrad Veidt, Basil Rathbone, Reginald Owen, Richard Ainley, Cecil Cunningham, Ann Shoemaker, Sara Haden, Johanna Hope, Felix Bressart. From the novel by Helen Innes. Screen play by Keith Winter, Melville Baser and Patricia Coleman. Direction by Richard Thorpe. M-G-M.

"Above Suspicion," from the novel by that same name, is an exciting story of a dangerous mission into Nazi-dominated Germany in 1939 to obtain the blueprints of a secret weapon. On the first day of their honeymoon, an American-born Oxford professor, *Richard Myles*, and his wife are waylaid by a member of the British Foreign Office and persuaded to take the assignment because, as care-free vacationers bound for the Tyrol, they will be "above suspicion." They are given the names of no agents, only the mysterious symbol of the rose, which as a flower in the wife's hat, in musical refrains and in pointed conversations, leads them from one rendezvous to another. In Germany they encounter two former Oxford students, one who has run afoul of the Gestapo, and the other who becomes more sinister as their venture progresses and puts them in imminent peril of their lives. Toward the end the action is hair-raising, but one feels sure the two Americans will survive, because it is that kind of a story.

An amusing flow of dialogue, sometimes on the sophisticated side, keeps the film from

becoming too heavy. The photography is very interesting, particularly in the scenes from the Liszt festival, and the beautiful concert music is introduced with telling effect. Fred McMurray and Joan Crawford do good team work, while especially fine performances are turned in by Conrad Veidt, Basil Rathbone and Richard Ainley.

Adolescents, 12 to 16

Fairly sophisticated

Children, 8 to 12

Frightening

## ACTION IN THE NORTH ATLANTIC ♦ ♦

Humphrey Bogart, Raymond Massey, Alan Hale, Julie Bishop, Ruth Gordon, Sam Levene, Dane Clark, Peter Whitney, Minor Watson, J. M. Kerrigan, Dick Hogan, Kane Richmond, Chic Chandler, George Offerman, Jr., Ludwig Stossel, Frank Puglia, Dick Wessel, Iris Adrian. Musical score by Adolph Deutsch. Direction by Lloyd Bacon. Warner Bros.

This is a thrilling story of the sea and a great tribute to the men and officers of the Merchant Marine. The title is especially fitting because there is almost continuous action, violent, awesome and exciting. Even the bravest men acknowledge fear of the hazards they may encounter, but the film clarifies why these men return to the service in spite of their slim chance of survival.

The story opens when a tanker is torpedoed. Some of the officers and crew are saved, and after a few days on shore, where we see a little of their home background, they sign again on a Liberty ship, the *Sea-*

*witch*. When orders are unsealed they learn that they are to proceed to Newfoundland to join a great convoy en route for Murmansk. At the meeting place, seventy-two vessels flying the flags of the Allied Nations make a stimulating picture of the united effort put forth to get supplies to the front. The high spot of the action follows an attack on the convoy by a Nazi wolf pack during which the *Seawitch* becomes separated from the other ships and fights a lonely, courageous battle for survival. The actors are excellent throughout, playing their roles with dignity and restraint and giving us the impression that we are spectators at an actual drama of the present war.

Adolescents, 12 to 16

Excellent and informative

Children, 8 to 12

Not recommended



### ALL BY MYSELF ◇ ◇

Patric Knowles, Evelyn Ankers, Rosemary Lane, Neil Hamilton, Grant Mitchell, Louise Beavers. Screen original by Dorothy Bennett and Link Hannah. Direction by Felix Feist. Universal.

A "quadrangle" story displaying an irresponsible attitude towards marriage concerns a career girl, her partner, a night club singer, and a young doctor. Treatment is light and the film is fairly entertaining. The name arising from a song by Rosemary Lane in one of the final scenes is irrelevant, since no one is very much by himself.

Adolescents, 12 to 16

No

Children, 8 to 12

Too mature



### BACKGROUND TO DANGER ◇ ◇

George Raft, Brenda Marshall, Sydney Greenstreet, Peter Lorre, Osa Massen, Turhan Bey, Willard Robertson, Kurt Katch, Daniel O'Keefe, Pedro de Cordoba, Steve Geray. Screen play by W. R. Burnett from a novel by Eric Ambler. Direction by Raoul Walsh. Warner Bros.

The background of Nazis inciting Turkey against Russia gives promise of a distinctive picture, and the opening scene of the attempted assassination of Von Papen sets the stage dramatically, but the use of familiar situations as the hero becomes involved in a series of hairbreadth escapes dissipates our expectations. A female Nazi agent poses as a girl in trouble on a train entering Turkey and requests that Raft, posing as an American salesman, carry a package of money over the border for her and into Ankara. When he attempts to return the package to her he finds her murdered, and opening the package he finds maps outlining an invasion of Turkey by Russia. He then is not only a murder suspect wanted by the Turkish police but also is hunted by both Nazi and Russian agents to whom the maps are dynamite. But Raft plays superman in a cat and mouse

game of international politics and escapes to carry on elsewhere in American Secret Service.

The local color is interesting and the cast is good. It is an escapist melodrama.

Adolescents, 12 to 16

Yes, if interested

Children, 8 to 12

Too complicated to interest



### BATAAN ◇ ◇

Robert Taylor, George Murphy, Thomas Mitchell, Lloyd Nolan, Lee Bowman, Robert Walker, Desi Arnaz, Barry Nelson, Phillip Terry, Roque Espiritu, Kenneth Spencer, J. Alex. Havier, Tom Dugan, Donald Curtis. Screen play by Robert D. Andrews. Direction by Tay Garnett. Produced by Irving Starr. Music by Bronislau Kaper. Photography by Sidney Wagner, ASC. M-G-M.

Reaction to "Bataan" depends upon how much the observer knows of actual conditions of that phase of the war and of the military strategy used, and up to date not a great deal has been divulged. It is not documentary in any sense, although the conditions under which the men live and fight undoubtedly parallel actual experiences. The action takes place during the evacuation of Bataan when thirteen expendable men are left to blow up a bridge, prevent the enemy from rebuilding it, and hold the area as long as possible. One by one they are sacrificed under grim and horrifying circumstances.

The characters are highly individualized, and their behavior is probably typical under the stress of combat. While all the acting is impressive, the most memorable part is the one of *Purckett*, taken by Robert Walker, a 'teen age sailor who joins the patrol "to kill a Jap" and whose buoyant enthusiasm keeps him from believing that death for him is a possibility.

Atmosphere is strong, heavy with the luxuriance and heat of the tropics, and the music of strings and wood-winds is used to give an uncanny feeling of impending danger.

The tragedy of Bataan is so recent that no one can see a picture based upon it objectively. For many this will be an agonizing experience, and whether it is worth the cost to see a film which emphasizes the struggle of individuals in an isolated sector instead of a more factual presentation of the entire field of operations is a matter of opinion.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No



### BOMBARDIER ◇ ◇

Pat O'Brien, Randolph Scott, Anne Shirley, Eddie Albert, Walter Reed, Robert Ryan, Barton MacLane, Leonard Strong. From a story by John Twist and Martin Rackin. Written for the screen by John Twist. Music by Roy Webb. Musical direction by C. Bakaleinikoff. Direction by Richard Wallace. RKO-Radio.

Col. "Paddy" Ryan of the U. S. Army, originator of the first training school for

bombardiers, inspired this story which was filmed with the cooperation of the Army.

The picture's beginning, set in the days before Pearl Harbor, shows a contest between the pilot of a close range dive-bomber and the crew of another plane employing high altitude, precision bombing by means of the newly perfected American bomb sight. The greater success of the latter results in the establishment of a school on the desert in New Mexico, where the cadets take the oath of service, swearing to protect the secrecy of the bombsight with their lives if necessary. Then follow hours of schooling alternating with physical training, tests of each man's ability and accuracy in using the sight and his emotional stability in the air. The importance of the bombardier, who is actually in command of the ship when nearing the target, should make the public realize that each man on a plane has an essential part in the success of a mission. The romantic interest is slight, which is an advantage in this type of picture. There are various sequences with examples of high courage and great sacrifice, culminating in the final adventure when a squadron is sent on a bombing raid over Japan, and one of the finest fliers gives his life for the benefit of his comrades. This is an excellent war film, informative and entertaining.

Adolescents, 12 to 16  
Fine

Children, 8 to 12  
Good, but too exciting for some

## CONY ISLAND

Betty Grable, George Montgomery, Cesar Romero, Charles Winniger, Phil Silvers, Matt Briggs, Paul Hurst, Frank Orth. Original screen play by George Seaton. Lyrics and music by Leo Robin and Ralph Rainger. Dances by Hermes Pan. Directed by Walter Lang. Produced by William Perlberg. Twentieth Century-Fox.

This is light, gay, escapist entertainment of the type men of the armed forces on leave find diverting, but it is not so well done as some others of its type. Period costumes lend themselves to the uses of Technicolor which is poster-like and brilliantly effective, and the old songs are pleasing in addition to a few of the newer numbers. As for the plot, while a lack of ethics may be condoned in a musical, seldom does one view such an array of double crossings as the hero and his competitor inflict upon each other. They are rivals not only in Coney Island concessions but for the affections of the singer and dancer, *Kate Farley*, played by Betty Grable. She is first seen as a cheap, atrociously garbed, little entertainer, and later her career is followed as she develops under the guidance of *Eddie Johnson*, (George Montgom-

ery) until she becomes an artist worthy of the attention of the successful producer, *William Hammerstein*. An excellent performance is turned in by Charles Winniger as a barfly, and also by Phil Silvers as *Frankie*. Some of the ensembles are attractively and elaborately staged.

Adolescents, 12 to 16  
Not recommended

Children, 8 to 12  
No

## COWBOY FROM MANHATTAN

Frances Langford, Robert Paige, Leon Errol, Walter Catlett, Dorothy Granger, George Cleveland. Direction by Frank Woodruff. Musical direction by Charles Previn. Universal.

This is a light, refreshing musical show with a strong flavor of Texas in the songs and settings. Frances Langford and Robert Paige are delightful in the leading roles as a variety actress and a cowboy. The latter, financed by a group of hotel men, buys all the tickets for a musical comedy as a publicity stunt to start a rush for the box office. Seasoned with tuneful melodies, plenty of laughs, and a large order of human interest, it is wholesome and spontaneous entertainment.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Yes, if interested

## CRASH DIVE

Tyrone Power, Anne Baxter, Dana Andrews, James Gleason, Dame May Whitty, Henry Morgan, Ben Carter, Charles Tannen, Frank Conroy, Florence Lake, John Archer, George Holmes, Minor Watson, Kathleen Howard. Screen play by Jo Swerling. Original story by W. R. Burnett. Direction by Archie Mayo. Technical advisor, M. K. Kirkpatrick, Commander U.S.N. Produced by Milton Sperling. Twentieth Century-Fox.

Remarkably fine Technicolor enriches this thrilling picture of Navy action. We first meet Tyrone Power, as *Lt. Ward Stewart*, when he is in action on a PT boat which skims through the water in a glorious scene of speed and beauty. He then reluctantly accepts transfer to submarine duty, and the plot is devised in two superbly exciting sequences of sea detail to give us a fine understanding of the important and hazardous contribution of this branch of the Navy. The final scene ends in a Commando raid on a Nazi North Sea submarine refuelling base, and the action is credible and exciting. The romantic side of the plot is subservient to the action and provides balancing humor and lightness.

Adolescents, 12 to 16  
Excellent

Children, 8 to 12  
Informative but possibly too exciting under ten



## DESERT VICTORY ◇ ◇

Produced by the British and Photographic Unit under the supervision of Lt. Col. David MacDonald. Commentary by J. L. Hadson. Music accompaniment by William Allwyn. Fox release.

"Desert Victory," taken by Lt. Col. David McDonald and his staff of photographers, is the factual history of the rout of Rommel's Afrika Corps by the British 8th Army which began at El Alamein on November 23, 1942. It was photographed so close to the battle front that four camera men were killed, seven wounded, six captured. In seeing the film the onlooker feels that he is part of the war; he hears the orders issued, sees the men and tanks advance, the planes overhead, and hears the shattering noise of explosions; sees death and the clash of gigantic forces. The campaign is clearly outlined, and the advance is slow, almost inch by inch across the desert terrain. Many of the pictures can never be forgotten, such as those of the sand storm, of Rommel becoming more desperate under heavy fire. The odds are so close that one has the feeling that the history of a century hangs in the balance. It is the greatest picture of actual warfare ever filmed.

Adolescents, 12 to 16  
Remarkable

Children, 8 to 12  
No



## DR. GILLESPIE'S CRIMINAL CASE ◇ ◇

Lionel Barrymore, Van Johnson, Keye Luke, Alma Kruger, Nat Pendleton, Margaret O'Brien, Donna Reed, John Craven, Michael Duane, William Lundigan, Walter Kingsford, Marilyn Maxwell, Henry O'Neill, Marie Blake, Frances Rafferty. Original screen play by Martin Berkeley, Harry Ruskin and Lawrence P. Bachman, based on characters created by Max Brand. Direction by Willis Goldbeck. M-G-M.

This is a story about the various types of cases found in a large general hospital, an epidemic in the children's ward, the rehabilitation of a wounded aviator, and the final adventure of the mental case to whom we were introduced in a former episode in the series. The dear old doctor is still trying to choose his permanent assistant, and we suspect it will take a war emergency to take the matter out of his hands, as both engaging youths seem equally capable of filling his requirements. The story is told with a nicely balanced mixture of broad humor and human interest, and the film is entertaining.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
Exciting in parts  
and possibly of  
less interest

## DU BARRY WAS A LADY ◇ ◇

Red Skelton, Lucille Ball, Gene Kelly, Virginia O'Brien, Zero Mostel, "Rags" Ragland, Tommy Dorsey and His Orchestra. Screen play by Irving Brecher, adapted from play by Herbert Fields and B. G. De Sylva. Music and lyrics by Cole Porter. Direction by Roy Del Ruth. Produced by Arthur Freed. Photographed in Technicolor. M-G-M.

The sophistication of the original stage production has been toned down for general patronage, and the film is loud, tuneful, tastefully set, lavishly (and frequently exquisitely) costumed. It is a gay, gorgeous musical extravaganza. New songs have been added to bolster up a thin, threadbare plot. The star-studded cast offer some good specialty acts, notably a dance routine by Gene Kelly and a burlesque of Charles Boyer by Zero Mostel. The younger audiences will enjoy the closeup view of Tommy Dorsey's orchestra in action. As escapist entertainment it fills the bill.

Adolescents, 12 to 16  
Amusing but no value

Children, 8 to 12  
No



## FIVE GRAVES TO CAIRO ◇ ◇

Franchot Tone, Akim Tamiroff, Erich Von Stroheim, Fortunio Bonanova, Anne Baxter, Peter Van Eyck, Konstantin Shayne, Fred Nurney, Miles Mander, I. Keith. Screen play by Charles Brackett and Billy Wilder, based on an unpublished play by Lajos Biro. Direction by Billy Wilder. Musical score by Miklos Rozsa. Paramount.

The story is based on the supposition that in 1937 Rommel visited Egypt as an archeologist and selected five graves in strategic positions as depositories of oil, water, and ammunition to be used on a future drive across Africa. Franchot Tone plays the part of *Bramble*, sole survivor of a British tank crew after the fall of Tobruk. He is forced to assume the identity of a club-footed waiter in an outpost which has fallen into German hands, and as this waiter had been a Nazi spy, he is in the difficult but opportune situation of obtaining vital information about the location of the secret caches. He is aided by a young Alsatian servant girl who adds a note of romance.

Although at times the scenes shift too rapidly for a smooth effect, on the whole the film is well directed. It is an entertaining and convincing film of espionage. Franchot Tone gives a good performance as *Bramble*; Anne Baxter shows a depth of understanding of her part, and Akim Tamiroff provides a welcome touch of humor as the Turkish innkeeper. While many of the Italian soldiers are caricatured, Von Stroheim's portrayal of Rommel is excellent. The settings are very interesting, and the musical accompaniment is effective.

Adolescents, 12 to 16  
Mature but  
entertaining

Children, 8 to 12  
No

## FOLLOW THE BAND ♦ ♦

Leon Errol, Eddie Quillan, Mary Beth Hughes, Skinnay Ennis, Annie Rooney, Samuel S. Hinds, Benny Bartlett, Irving Bacon, Frances Langford, Ray Eberly, Hilo Hattie, Alvino Ray and his orchestra, the King Sisters, The King's Men, The Bombardiers. Screen play by Warren Wilson and Dorothy Barnett, from a story in Collier's by Richard English. Direction by Jean Harborough. Musical director, Charles Previn. Universal Pictures.

Eddie Quillan plays a country boy who would rather blow a trombone than milk a cow. He eventually moves on to the big city where he finds night club life a far cry from what he is used to. However his trombone wins acclaim and he makes good. The songs and specialty acts furnish an hour of pleasant entertainment for the family.

Adolescents, 12 to 16

Yes

Children, 8 to 12

If interested

## GILDERSLEEVE'S BAD BOY ♦ ♦

Harold Peary, Jane Darwell, Nancy Gates, Charles Arnt, Freddie Mercer, Russell Wade, Lillian Randolph, Frank Jenks. Screen play by Jack Townley. Direction by Gordon Douglas. RKO.

This light-headed farce gains momentum through a series of impossible but amusing incidents into which the bombastic *Gildersleeve* gets himself. Summoned on a jury he decides that justice must be upheld against circumstantial evidence at all costs, and he becomes the sole member of the jury who protects a city crook, unaware of the fact that the defendant's pals have sent him a bride through the mail. Hal Peary's fans will find him true to his radio personality.

Adolescents, 12 to 16

Matter of taste

Children, 8 to 12

Harmless

## GOOD MORNING, JUDGE ♦ ♦

Dennis O'Keefe, Louise Albritton, Mary Beth Hughes, J. Carrol Naish, Louise Beavers, Samuel S. Hinds, Marie Blake, Don Barclay, Murray Alper, Frank Faylen. Direction by Jean Yarbrough. Universal.

Time worn gags and tiresome episodes are scattered through this story of a legal battle over plagiarism. The only bright spots in a drab and boring performance are contributed by Louise Beavers and J. Carrol Naish in character parts and by Mary Beth Hughes who sings several pleasing numbers.

Adolescents, 12 to 16

Poor

Children, 8 to 12

No interest

## HITLER'S HANGMAN ♦ ♦

John Carradine, Patricia Morrison, Alan Curtis, Howard Freeman, Ralph Morgan, Edgar Kennedy, Ludwig Stossel, Al Shean, Elizabeth Russell, Jimmy Conlin. Screen play by Perete Hirschbein, Melvin Levy, Doris Malloy, suggested by "Hangman's Village" by Bart Lytton. Verses from "The Murder of Lidice" by Edna St. Vincent Millay. Direction by Douglas Sirk. Produced by Seymour Nebenzal. M-G-M.

On the eleventh of June 1942, the village

of Lidice, Czechoslovakia, was burned, the male inhabitants shot, the women herded onto trucks and sent to concentration camps, the children taken away to be re-educated to honor the murderers of the parents. This was Hitler's reprisal for the assassination of Reinhardt Heydrich, "Protector" of the Czechs, and the town was selected on the theory that the assassin had fled through Lidice and that the village was relatively unimportant to the Reich. This event is faithfully dramatized in "Hitler's Hangman" with the saddistic cruelties of Heydrich which finally aroused the simple, self-respecting peasants to relinquish their policy of self-abasement. It rationalizes the assassination as a natural reaction.

The writers have had the good judgment not to fictionize this historic episode, and they glorify the indomitable spirit of a people who will some day be restored to their own. However, the Nazi military characters are stylized, and the Czech roles are curiously lacking in positive conviction. One beautiful bit is played by Johanna Hofer as a German woman whose sons die at the Russian front and who revolts at the treatment of the helpless people. Whatever emotional effect is achieved by the film as a whole is due to superb photography and special effects, and to the theme which in itself is deeply moving.

Adolescents, 12 to 16

A graphic answer to why we are fighting

Children, 8 to 12

Too tragic and mature

## JITTERBUGS ♦ ♦

Laurel and Hardy, Vivian Blaine, Bob Bailey, Douglas Fowley, Noel Madison, Lee Patrick, Robert Emmett Keane, Charles Halton. Screen play by Scott Darling. Direction by Mal St. Clair. Twentieth Century-Fox.

The most avid fans of the comedians, Laurel and Hardy, will doubtless enjoy them in this new, if frankly unethical, predicament. It is a surprise to see them nimbly jitterbugging, and Laurel, disguised as a woman, is quite amusing. But they have little opportunity for subtle comedy, and this vehicle can be listed as only fair entertainment.

Adolescents, 12 to 16

Matter of taste

Children, 8 to 12

Only fair

## THE KANSAN ♦ ♦

Richard Dix, Jane Wyatt, Albert Dekker, Eugene Palette, Victor Jory, Robert Armstrong, Beryl Wallace, Clem Bevans, Hobart Cavanaugh, Francis McDonald, Willie Best, The King's Men. Screen play by Harold Shumate from novel by Frank Gruber. Photography by Russell Harlan. Direction by George Archinbaud. Produced by Harry Sherman. United Artists.

This is rip-roaring melodrama, a super-Western, with action enough to please the most avid fan. There is more than the usual amount of story to interest, and the excellent

cast give some very good performances. Richard Dix, as *John Bonniwell*, is riding through a Kansas town when *Jesse James* and his gang ride in to rob the bank. *Bonniwell* breaks up the holdup and when he recovers from wounds received in the encounter, he learns that the grateful citizens have elected him sheriff. Reluctant at first, he sees the pretty proprietress of the hotel and decides to stay. He finds that the banker runs the town to his own profit although cleverly always within the law. *Bonniwell* tries to figure a way to depose him and finally does so legally. The scenery is gorgeous, although Kansans will recognize that poetic license has been taken in substituting a California background.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Good, if conditioned to violent action



### THE LEATHER BURNERS ♦ ♦

William Boyd, Andy Clyde, Jay Kirby, Victor Jory, George Givot, Shelley Spencer, Bobby Larson, George Reeves. Direction by Joseph E. Henabery. United Artists.

*Hopalong Cassidy* and his faithful partner, *California*, come to the rescue of a group of ranchers whose herds are disappearing. Because they are strangers in the community they contrive to join the outlaw band and learn the identity of its leader and the unusual methods employed. While the sensational plot is not one of the best in the series, Russell Harlan's superbly photographed scenery compensates.

Adolescents, 12 to 16  
Matter of taste

Children, 8 to 12  
Exciting sequences



### THE LEOPARD MAN ♦ ♦

Dennis O'Keefe, Margot Jean Brooks, Isabel Jewell, James Bell, Margaret Landry, Abner Biberman, Tula Parma. From the novel "Black Alibi" by Cornell Woolrich. Screen play by Ardel Wray. Music by Roy Webb. Direction by Jacques Tourneur. Musical director, C. Bakaleinikoff. RKO-Radio.

For those who like horror pictures this is an unusually good one. Skilful direction has combined interesting photographic qualities with fine music and sound effects to create an atmosphere of mystery and suspense. Trouble begins when a Spanish dancer in a New Mexican cafe clicks her castanets in the face of a trained panther which escapes into the night and is responsible for the death of a little girl. Close upon this tragedy follows a series of killings, which are attributed to the beast until the publicity man of the show substantiates the fact that they are the work of a human monster.

Adolescents, 12 to 16  
Only for those conditioned to horror films

Children, 8 to 12  
Too gruesome

### MISSION TO MOSCOW ♦ ♦

Walter Huston, Ann Harding, Oscar Homolka, George Tobias, Gene Lockhart, Eleanor Parker, Richard Travis, Helmut Dantine, Victor Francen, Henry Daniell, Barbara Everest, Dudley Malone, Roman Bohnen, Maria Palmer, Moroni Olsen, Minor Watson, Vladimir Sokoloff, Maurice Schwartz, Manart Kippen, Leigh Whipper. Screen play by Howard Koch, adapted from the book by Ambassador Joseph E. Davies. Direction by Michael Curtiz. Warner Bros.

"Mission to Moscow" is an important film for two reasons: first, because it is an impressive production technically; and second, because it courageously takes a stand on a highly controversial subject. The introduction acknowledges partisanship. It presents Ambassador Davies in person expressly stating that the film outlines his own personal impressions of the accomplishments, aims and integrity of purpose of the Russian leaders and the Russian people. With no story outline to follow in this adaptation of the confidential dispatches of Joseph Davies to the State Department, the film manages to be dramatic and exciting. It opens with the day in 1936 when Hailie Selassie appealed to the League of Nations for help against aggression and only Maxim Litvinov, representing the Soviet Government, was willing to support his claim. The action then turns to Walter Huston, as Mr. Davies, as he receives and accepts President Roosevelt's request that he undertake the mission to Moscow. He goes first to Germany, and thence to Russia. In Russia Davies frankly tells the Russians that he believes in the Democratic form of government. Later, as he sees the accomplishments of the Soviets during the past twenty years, though still convinced that Democracy is infinitely preferable, he gives the Russians credit for a system which apparently seems acceptable to the majority of those living in that country. The Moscow trials are telescoped into one dramatic sequence which will not settle anything as to their fairness or unfairness for the average skeptical American, regardless of Mr. Davies' conviction that the purges were merely liquidations of Trotskyist traitors. He finds that Russia's preparedness for war was a realistic view of world affairs. The final scenes show Walter Huston, as Davies, making impassioned speeches on a tour of the States, trying to get over his message to the American people.

The film is documentary in character and yet human in its appeal as it pictures an intelligent and open-minded gentleman and his delightful family in their reactions to a new and strangely complicated situation, humbly acknowledging their great responsibility to the Government of the United States of America. It leaves an unforgettable picture of a soft-spoken leader, Stalin, (Manart Kippen), of charming and intelligent Ma-



dame Litvinov (Barbara Everst), of lovely Tanya Litvinov (Maria Palmer) who trained to be a parachutist, of men and women who, regardless of their political beliefs, are human beings meeting problems even as you and I. The photography, settings, beautiful and expressive musical score, and acting, are superb. The large and judiciously selected cast submerge their personalities in the characters they portray until we feel that we are looking at the men and women who are making history today. Russia is our ally. It seems only fair that we be given an opportunity to see her through the eyes of a respected and competent observer. We may then balance our impressions and find a satisfactory mean.

Adolescents, 12 to 16  
Excellent

Children, 8 to 12  
Mature but much to interest older ones

### MR. BIG ♦ ♦

Gloria Jean, Donald O'Connor, Peggy Ryan, Elyse Knox, Robert Paige, Samuel S. Hinds, Bobby Scheerer, Florence Bayes, Ray Eberle with Eddie Miller's Bob Cats, the Ben Carter Choir and the Jivin' Jacks and Jills, Screen play by Jack Pollexfen and Dorothy Bennett from an original story by Virginia Rooks. Direction by Charles Lamont. Universal.

Donald O'Connor is an original youngster whose talents could be, and have been, used to better advantage than they are in this artificial film with a feeble plot about a group of boys and girls in a dramatic school who contrive to substitute jitterbug entertainment for the Greek drama selected for them. The boisterous, slapping, punching, exaggerated action of the "Jives and Jills" is not an inspiring example of art. Gloria Jean is also "in the groove" but in a more dignified and attractive fashion. The one highlight of the picture is the performance of the colored singers in Ben Carter's Choir.

Adolescents, 12 to 16  
Questionable. "Jive" addicts would enjoy it

Children, 8 to 12  
No value

### MR. LUCKY ♦ ♦

Cary Grant, Laraine Day, Charles Bickford, Gladys Cooper, Alan Carney, Henry Stephenson, Paul Stewart, Kay Johnson, Erford Gage, Walter Kingsford, J. M. Kerrigan, Edward Fielding, Vladimir Sokoloff. Direction by H. C. Potter. Music by Roy Webb. Musical director, C. Bakaleinikoff. Produced by David Hempstead. RKO-Radio.

Popular actors and expensive production efforts are eclipsed by a tawdry, unethical, and impossible story about a big-shot gambler who attempts to rob a war charity of some \$200,000 and is reformed by a priest and a socially elect maiden. The one outstanding scene is that in which Sokoloff as the Greek priest reads a letter from a woman in Greece to the gambler who he believes is her son.

Adolescents, 12 to 16  
Bad principles

Children, 8 to 12  
Very unsuitable

### THE MORE THE MERRIER ♦ ♦

Jean Arthur, Joel McCrea, Charles Coburn, Richard Bennett, Frank Sully, Clyde Fillmore, Stanley Clements, Don Douglas. Screen play by Robert Russell and Frank Ross, Richard Flournoy and Lewis R. Foster. Story by Robert Russell and Frank Ross. Directed and produced by George Stevens. Columbia Pictures.

"The More the Merrier" is a gem of sophisticated comedy, a scintillating travesty on the overcrowded living conditions in Washington and the general disorder of war time civilian life. It tells the story of a charming young woman, a government employee, who, for patriotic reasons, decides that she should sublet half of her small apartment. She places an ad in the paper and finds upon her return home that a tycoon in Washington has dispersed the mob of applicants and taken possession. By force of will and wily cajolery he remains in spite of her protests and, in a romantically cunning frame of mind, sublets half of his half to an eligible bachelor. The necessarily intimate relationships of this assorted trio in their tiny living quarters are hilariously funny, and the casual delivery of the lines makes the dialogue seem exceptionally spontaneous. It is all very funny, and very human, and it is handled in excellent taste.

Adolescents, 12 to 16  
Sophisticated but handled tastefully

Children, 8 to 12  
Not harmful

### THE OX-BOW INCIDENT ♦ ♦

Henry Fonda, Dana Andrews, Mary Beth Hughes, Anthony Quinn, William Eythe, Henry Morgan, Jane Darwell, Matt Briggs, Harry Davenport, Frank Conroy, Marc Lawrence, Paul Hurst, Cris-Pin Martin, Leigh Whipper, Francis Ford. From the novel by Walter Van Tilling Clark. Produced and written for the screen by Lamar Trotti. Directed by William A. Wellman. Twentieth Century-Fox.

Those who have read the novel from which this film is adapted will not expect to see the usual Western. Instead it is a parable, a stunning preachment for the application of the divine law of order, tolerance, and decency in man's relation to man without which civilization will perish. As illustration of the tragedy which follows any transgression of this law, three innocent persons are lynched. The action opens in the familiar setting of a Western town. Two cowboys ride in, tie their horses in front of the saloon and enter the bar. Then follows word that men in neighborhood have rustled cattle and committed a murder. A mob gathers, rough men and one woman, who pacify their consciences by saying that they do not trust the slow machinations of the law, and in spite of those few who stand for law and order, the inevitable tragedy results.

The characters are set in the pattern of another era but they might be anyone today.



The theme is stern and uncompromising with no concession to sentimentality, and the fact that the innocence of those who die is established, points the moral more effectively. It is magnificently acted and directed. The film is courageous and impressive and tremendously pertinent today with a world in chaos.

Adolescents, 12 to 16  
Not under fifteen

Children, 8 to 12  
No: Mature and tragic



## OUR LADY OF PARIS ◆ ◆

Documentary with commentary written and spoken by George A. Hirliman.

This excellent documentary was filmed before Paris fell to German domination. It is a complete photographic tour of Notre Dame with the camera catching close views of the sculpture and exquisite architectural detail. The accompanying commentary stresses the historical and spiritual significance of the Cathedral to the French people. It is a symbol of the nation's faith and courage.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Mature but good



## POWER OF THE PRESS ◆ ◆

Guy Kibbee, Gloria Dickson, Lee Tracy, Otto Kruger, Victor Jory, Larry Parks, Rex Williams, Frank Scully, Don Beddoe, Douglas Leavitt. Screen play by Robert D. Andrews. Story by Sam Fuller. Direction by Lew Landers. Columbia.

"Power of the Press" brings out the point that a big newspaper can be subtly manipulated for subversive purposes, but the message is somewhat obscured by the melodramatic turn of the plot which embraces several murders and sinister gangster activities. Guy Kibbee plays the sympathetic and effective role of a small town editor who is bequeathed the controlling share of a New York daily and manages in a shrewd, warm-hearted way to outwit his dangerous, unprincipled enemies. Lee Tracy is very capable as a tough-skinned, but essentially decent, member of the staff.

Adolescents, 12 to 16  
Passable

Children, 8 to 12  
No



## PRELUDE TO WAR ◆ ◆

Produced by Frank Capra. Released by Columbia Pictures.

We have here the first in a series made by Lt. Col. Frank Capra for the Army Special Services Division under the general title "Why We Fight." The film has been shown to approximately six million service men in post theatres as part of their orientation. It is a cinematic "White Paper" presenting the factual incidents which led to the present world war and contrasting the two conflicting ideologies of freedom and force. In the events depicted it is a graphic

history lesson; in tone and the use of didactic devices it becomes forceful propaganda.

Adolescents, 12 to 16  
Excellent

Children, 8 to 12  
Mature



## PRESENTING LILY MARS ◆ ◆

Judy Garland, Van Heflin, Fay Bainter, Richard Carlson, Spring Byington, Marta Eggerth, Connie Gilchrist, Leonid Kinskey, Patricia Barkey, Janet Chapman, Annabelle Logan, Douglas Croft, Ray McDonald, Tommy Dorsey and Bob Crosby and their orchestras. Screen play by Richard Connell and Gladys Lehman, based on a novel by Booth Tarkington. Musical director, Georgie Stoll. Dance director, Ernst Matray. Direction by Norman Taugo. Produced by Joe Pasternak. M-G-M.

Tarkington's story of *Lily Mars*, the stage-struck country girl who follows a producer to Broadway and finally makes her way on the stage, is probably done more with an eye to what people expect of Judy Garland than what the writer intended to make of the character. *Lily Mars*, as played by Judy Garland, is an uninhibited hoyden who romps through the play, getting herself into a peck of trouble until she finally emerges in the final scenes as a very polished, well-groomed performer. In her first appearance on the stage she suffers by comparison with the star of the show, Marta Eggerth, whose beautiful voice and manner win just applause.

While the picture is loosely tied together, it is, however, gay and light and musical, and entertaining in its way. There are good band numbers and exceptionally fine ballet dancing.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
Yes



## RIDE, TENDERFOOT, RIDE ◆ ◆

Gene Autry, Smiley Burnette, June Storey, Mary Lee, Warren Hull, Forbes Murray, Joe McGuinn, Joe Frisco, Isobel Randolph, Herbert Clifton, Mildred Shay, Si Jenks, Cindy Walker. Screen play by Winston Miller. Direction by Frank McDonald. Republic Pictures.

Now that Gene Autry is in the army and thus unavailable for new pictures, Republic is reissuing one of his popular successes. "Ride, Tenderfoot, Ride" is good entertainment. Gene comes in off the range to learn that he has inherited a meat packing business. He runs up against opposition from a young lady, owner of a rival packing house, and this competition results in some exciting and some amusing sequences. Mary Lee plays a precocious adolescent and joins Gene in several musical numbers.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Good

## SPITFIRE ◇ ◇

Leslie Howard, David Niven, Rosamond John, Roland Culver, Ann Firth, David Horne, J. H. Roberts, Derrick DeMarne, Rosalyn Boulter, Erik Freund. Produced and directed by Leslie Howard. Samuel Goldwyn-English. RKO.

Americans will join British audiences in sad regret that this will be Leslie Howard's last film. It is a picture which you will wish to see, not only because of Howard's sensitive performance, but because it is the fine biography of a great Englishman, the inventor R. G. Mitchell, who designed the famous Spitfire plane which saved England in the summer of 1941. It is a story of idealism rewarded by achievement. In following the life of Mitchell, we learn of the history of aviation from the last war to the present and of Mitchell's dream of an improved plane, a swift, powerful, gull-like instrument of war, also of the obstacles presented by the Government opposed to consideration of war as even a remote possibility. Finally on a holiday trip to Germany, Mitchell sees the rising might of Nazism, and he returns determined to transfer his dream into reality. Through crucifying days of work the design is finished and planes come from the assembly line just in time to meet the challenge of the Luftwaffe. Mitchell sacrificed his life for his country as certainly as though he had been in the front fighting lines.

The title under which the picture was released in England is "The First of the Few," a fitting tribute to the planes as well as to the pilots, which inspired Winston Churchill's famous words of praise. Leslie Howard's performance is beautiful, and he is supported by a fine cast. The plot is rich in human values and quiet humor, but underneath is the solemnity of coming events. The film is definitely worth seeing.

Adolescents, 12 to 16  
Excellent

Children, 8 to 12  
Excellent

## SQUADRON LEADER X ◇ ◇

Eric Portman, Ann Dvorak, Fredric Richter, Barry Jones, Henry Oscar, Martin Miller, Beatrice Varley, Walter Fitzgerald. English film released by RKO.

A Nazi ace impersonates a British Squadron Leader and allows himself to fall into the hands of the Belgians with the sole purpose of stirring up antagonism against the British. The loyal Belgians, however, protect him and arrange to have him sent safely to England. There justice takes its toll, for the Nazi dies in agony just when he thinks that he has fooled the English too.

It is an absorbing plot made arresting because of the brilliant acting and personality

of Eric Portman. The story is logical, the characters well drawn, and the action full of suspense. Photography is frequently superb, and an impressive musical score lends atmosphere.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Exciting

## STAGE DOOR CANTEN ◇ ◇

Cheryl Walker, William Terry, Marjorie Rioridan, Lon McAllister, Margaret Early, Michael Harrison, Dorothea Kent. Many stars of the screen and stage. Bands of Count Basie, Xavier Cugat, Benny Goodman, Kay Kyser, Guy Lombardo, and Freddy Martin. Original screen play by Delmer Daves. Direction by Frank Borzage. Produced by Sol Lesser in association with the American Theatre Wing. Sol Lesser-United Artists.

Perhaps the chief importance of "Stage Door Canteen" lies in its record of what is being done to entertain the enlisted men in the armed forces, and it will remain as a permanent tribute to our current stars of stage and screen. The picture is typically American, offering the type of entertainment in vogue today, especially at soldier's camps, with gay and joyous fun. There is a very human story about several soldiers and the girls they meet at the New York Canteen, made all the more realistic because these roles are not played by well-known personalities; they are just the sort of people one meets at any U.S.O., not glamorous, but fine American youths. Frank Borzage has given the tender, sympathetic touch in which he excels.

The long list of stars precludes individual mention, but each definitely adds something to the picture. Although tastes may differ, one of the finest bits for many will be the sequence in which Katharine Cornell, while serving sandwiches, speaks the beautiful lines of the balcony scene from "Romeo and Juliet" with a boy who tells her he once played Romeo in a high school play. One of the boys dances with Helen Hayes: Alfred Lunt and Lynn Fontanne make sallies at each other in the kitchen; Edgar Bergen puts on an act with Charlie McCarthy; Yehudi Menuhin holds the audience spellbound with "Ave Maria." And so it goes. Most of the best known bands give excellent performances. It is a long film, packed with rousing entertainment, which should have wide appeal.

Adolescents, 12 to 16  
Very good

Children, 8 to 12  
Good but possibly too long

## STORMY WEATHER ◇ ◇

Lena Horne, Bill Robinson and his Band, Katherine Dunham and her Troupe, Fats Waller, Nicholas Brothers, Ada Brown, Doo-ley Wilson, The Tramp Band, Babe Wallace, Ernest Whitman, Zutty Singleton, Mae Johnson, Flourney E. Miller, Johnnie Lee, Robert Felser, Nicodemus Stewart. Original story by Jerry Horwin and Seymour B. Robinson, adapted by H. S. Kraft. Screen play by Frederick Jackson and Ted Koehler. Dances staged by Clarence Robinson. Musical numbers supervised by Fanchon. Music directed by Emil Newman. Direction by Andrew Stone. Produced by William LeBaron. Twentieth Century-Fox.

This is an all colored review which keeps in character all the time and has a pleasant story to hold together the specialty acts of the skilful performers. In the introduction, Bill Robinson displays to a group of small picanninnies an issue of a theatrical magazine celebrating the contribution of the colored race to the entertainment field in the last twenty-five years. When they question him, the story of Bill's life unfolds. As "Corky" he marches in the Victory Parade down Fifth Avenue in 1918 with his regiment, and that night he meets the beautiful and talented sister of a former buddy who died in France; from then on their lives are linked, although their conflicting ambitions on the stage tear them apart for a time.

The acts are typical of the characteristic rhythm of the colored race. Some of the sequences are very spectacular. Even if Bill Robinson does not retain all of his old acrobatic ability, he still exhibits great talent, especially in his elaborate dance on the drums. Fats Waller, Cab Calloway, Jr., Katherine Dunham and her fine troupe, Ada Brown and the Shadrack Boys are all exceptionally gifted and well trained, and the film is good entertainment.

Adolescents, 12 to 16

Yes, enjoyable

Children, 8 to 12

Too mature

◇ ◇  
SWING SHIFT MAISIE ◇ ◇

Ann Sothern, James Craig, Jean Rogers, Connie Gilchrist, John Qualen, Kay Medford, The Wiere Bros., Jacqueline White, Betty Jaynes, Fred Brady, Marta Linden. Original screen play by Mary C. McCall, Jr., and Robert Halff, based upon the characters created by Wilson Collison. Direction by Norman Z. McLeod. Music by Lennie Hayton. M-G-M.

*Maisie*, as interpreted by Ann Sothern, is an original and attractive character, blessed with little education but plenty of quick wits, a strong feeling for fair play and a colorful sense of humor. In this timely story of work in an airplane factory and life in a hectic

boarding house, where workers return to sleep at staggered hours, a glamorous movie extra whom she befriends ensnares the man in whom *Maisie* is interested, but *Maisie* discovers that the girl has no loyalty to him or to anyone else and employs resourceful methods to win him back. Poetic license is used in respect to the acquisition of a birth certificate through chicanery in a manner quite impossible in a hard-boiled war plant. The film offers light and amusing entertainment.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Of doubtful interest



## THEY CAME TO BLOW UP AMERICA ◇ ◇

George Sanders, Anna Sten, Ward Bond, Dennis Hoey, Sig Ruman, Ludwig Stossel, Robert Barrat, Poldy Dur, Ralph Byrd, Elsa Janssen, Rex Williams, Charles McGraw. Original story by Michael Jacoby. Screen play by Aubrey Wisberg. Director of photography, Lucien Andriot, A.S.C. Direction by Edward Ludwig. Music by Hugo W. Friedhofer. Produced by Lee Marcus. Twentieth Century-Fox.

This interesting melodrama offers a fictional explanation of the leniency granted two of the Nazi saboteurs who landed in the U. S. last year from a U-boat off Long Island. While the actual facts of the case are sealed in the F.B.I. records, the story ties in sufficiently well with what has been divulged to make most of the events seem plausible. George Sanders, always an able actor, plays the part of *Carl Steelman*, a German-American actually loyal to this country, who, impersonating a deceased Bund member, returns to Germany for training in sabotage and is assigned the post of leader of the demolition group. In the trial he aids the F.B.I. by giving evidence against the criminals, Ludwig Stossel and Elsa Janssen are good as *Steelman's* parents, while Anna Sten is efficient in a dramatic role as the German wife of the dead Bundist.

Adolescents, 12 to 16

Good melodrama

Children, 8 to 12

Too mature



## TWO SENORITAS FROM CHICAGO ◇ ◇

Joan Davis, Jinx Falkenburg, Ann Savage, Leslie Brooks, Ramsay Ames, Bob Haymes, Emory Parnell, Douglass Leavitt, Muni Serroff, Max Willenz, Stanley Brown, Frank Sully. Screen play by Stanley Rubin and Maurice Tombragel, based on a story by Steven Vas. Direction by Frank Woodruff. Musical direction by M. W. Stoloff. Columbia.

A light and fairly amusing comedy with music is highlighted by the acting of Joan Davis who is spontaneous and has a brand of



humor all her own. The usual stage success story is varied by the unintentional misappropriation of a play script and by the participation of two show girls who assume a Portuguese accent and make-up to insure publicity. Catchy songs and an elaborate dance number increase the entertainment quota.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
Little interest

## TWO TICKETS TO LONDON ♦ ♦

Michele Morgan, Alan Curtis, C. Aubrey Smith, Barry Fitzgerald, Tarquin Oliver, Mary Gordon, Robert Warwick, Matthew Boulton, Oscar O'Shea, Doris Lloyd, Holmes Herbert, Stanley Logan, Lester Matthews, Harold DeBecker, John Burton, Mary Forbes, Dooley Wilson. Screen play by Tom Reed, based on story by Roy William Neill. Direction by Edwin L. Marin. Universal Pictures.

Although indirectly connected with war, this is primarily a mystery story with inno-

cent people trying to escape false punishment. It is set in England which adds interest, and it is rather exciting in action, although the ending is too abruptly shortened for a dramatic climax. A Merchant Marine officer is accused of signaling messages to a Nazi submarine, and for some reason, not clearly defined he insists that he must make his way alone to London to get evidence of his innocence. Thus he manages an escape. Since he is picked up before the trial, his long and dangerous trek seems only a method of arousing suspense and providing a romance. Michele Morgan is a lovely heroine, and Dooley Wilson does a fine bit. The film entertains but is not outstanding.

Adolescents, 12 to 16  
If interested

Children, 8 to 12  
Little interest

# ★ ★ ★ SHORT SUBJECTS

## CONQUER BY THE CLOCK ♦ ♦

RKO Victory Special. 1 reel.

Two dramatic incidents illustrate tragedies which might happen if time is misspent. In its use of symbolism and rhythm the film emphasizes the importance of time as an element in the war effort.—Good, family.

## EAGLES OF THE NAVY ♦ ♦

Technical Special. 2 reels. Warner Bros.

Enlarged from a 16 mm. original, this fascinating color short explains the training of Navy fliers from pre-flight school through instruction in Link trainers, formation flying, instrument flying, etc., to the first assignment in combat. Much of it is taken at the Pensacola Station.—Excellent for all ages.

## HEAVENLY MUSIC ♦ ♦

Two reel special. M-G-M.

This original little phantasy employs the amusing conception of a popular band leader who goes to Heaven and has to compose in ten minutes a piece of music which will be acceptable to the great musicians of the past. The great masters are skilfully made up to resemble the pictures with which we are familiar, and their behavior is typical of the men. Musical themes and variations are introduced in a very pleasing and interesting manner.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Good

## INCA GOLD ♦ ♦

"Carey Wilson Miniature." 1 reel.

Man's greed for gold and the tragedy resulting is imaginatively set forth in a story spanning three centuries of search for the gold treasures hidden in Peru.—Good, family.

## MEDICINE ON GUARD ♦ ♦

RKO "This Is America" series. 1 reel.

"Medicine on Guard" shows concretely how wartime needs create a shortage of medical personnel on the home front and what measures are being taken by the government and the medical profession to stretch the dwindling supply for civilian needs. It also shows indirectly but effectively the need for civilians to keep special guard on their own health. It is timely, educational, and dramatically presented.—Good, family.

## MERCHANT CONVOY ♦ ♦

Columbia "Panoramics" series. 1 reel.

"Merchant Convoy" is based on the hazards of convoy duty from England to Murmansk. The life of Merchant Marines, their duties and their admirable self-control under fire in a scene of action against a submarine attack, is splendidly demonstrated. It is an excellent, authentic documentary.—Family.



**MOUNTAIN FIGHTERS** ♦ ♦

In Technicolor. Warner Bros. Running time 20 min.

This tells of the training of our own little-known Ski Troops. It is threaded through with the story of a Norwegian ski champion who volunteers and is suspected of being a Nazi. It follows the pattern of films on other branches of the service and adds the beauty of winter landscape in color.—Good, family.

**REAR GUNNER** ♦ ♦

"Broadway Brevities" Series. 2 reels. Warner Bros.

Showing the importance of each man in a flying team, this picture follows a country boy from Kansas, skilled in bagging crows, in his training as a tail gunner. He receives instruction in skeet shooting, marksmanship from a moving truck, night firing with tracer bullets and so on and the film winds up when he receives a medal for downing a Jap Zero in a heroic episode of the war. The stirring Army flying march accompanies the action. It is a very interesting film for all ages.

**SCREEN SNAPSHOTS** ♦ ♦

Columbia short.

Kaleidoscopic views of radio and screen stars are presented with the background of

the Hollywood Home for indigent members of the profession.—Family.

**WHO'S SUPERSTITIOUS?** ♦ ♦

M-G-M. "Passing Parade" Series. 1 reel.

This deals, in an interesting and amusing fashion, with the origin and evolution of many familiar superstitions. It then tells in some detail the legend of the "Flying Dutchman" from which Maury's theory of winds and ocean currents developed.—Good, family.

**SHOW BUSINESS AT WAR** ♦ ♦

March of Time. Twentieth Century-Fox.

This is a very interesting resume of the many contributions the Motion Picture Industry is making to the war effort by entertaining the armed forces, supporting canteens, selling war bonds, and giving trained personnel to important technical services. It is entertaining and informative.—Family.

**WHAT ARE WE FIGHTING FOR?** ♦ ♦

Universal. 1 reel.

A man who complains to an air raid warden about civilian regimentation in war time is taken to the home of a refugee who contrasts life in America with the paralyzing fear endured in Germany.—Fair, for family.



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# MOTION PICTURE REVIEWS

JULY-AUG.

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## FEATURE FILMS



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Young Ideas

## SHORT SUBJECTS

Dog House  
Merchant Seamen  
Motoring in Mexico  
North African Album  
Report on the Aleutians  
Sky Science  
Young and Beautiful

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## FEATURE FILMS

### ALASKA HIGHWAY ♦ ♦

Richard Arlen, Jean Parker, Ralph Sanford, Joe Sawyer, Bill Henry, Keith Richards, Harry Shannon, Edward Earle. Original screen play by Edmund T. Lowe and Maxwell Shane. Direction by Frank McDonald. Pine-Thomas Production. Paramount.

The family relations of a veteran engineer make complications when he is chosen to head the group of men building the Alaska Highway. One of his two sons wants to join the Army, and when both are persuaded to help in the big construction job, they fall in love with the same girl, becoming bitter rivals. The film mainly emphasizes the dangers encountered in building a great highway. It is no epic. While actual views of the road are excellent with huge tractors mowing down trees and cutting through natural obstructions, synthetic scenery is injected which detracts from the general impression. Direction and acting are mediocre, humor is forced, and the very melodramatic plot is inadequate for so important a subject.

Adolescents, 12 to 16

Yes if interested.

Children, 8 to 12

Harmless but not worth much

### APPOINTMENT IN BERLIN ♦ ♦

George Sanders, Marguerite Chapman, Onslow Stevens, Gale Sondergaard, Alan Napier, H. P. Sanders, Don Douglas, Jack Lee, Alec Craig, Leonard Mudie, Frederic Worlock, Steve Geray. Original screen play by B. P. Fineman. Direction by Alfred E. Green. Columbia.

Although "Appointment in Berlin" is not

an especially important picture or very original, interest is sustained by George Sanders' smooth performance and the strong suspense characteristic of this type of film. It is the story of an R.A.F. flier, cashiered from the service because of outspoken criticism of the government and disorderly behavior at the time of the Munich Pact. The British Intelligence, realizing that because of this notoriety, he may be able to ingratiate himself with the Nazis, sends him on a dangerous mission to Berlin. He succeeds in his assignment, sending out valuable information, but in the course of his duties he falls in love with the sister of a German agent at the peril of both their lives.

Adolescents, 12 to 16

Yes, stresses loyalty and courage

Children, 8 to 12

Too mature

### BEHIND THE RISING SUN ♦ ♦

Margo, Tom Neal, J. Carrol Naish, Robert Ryan, Gloria Holden, Don Douglas, George Givot, Adeline De Walt Reynolds, Leonard Strong, Iris Wong, Wolfgang Zilzer. Based on the book by James R. Young. Music by Roy Webb. Musical direction by C. Bakaleinikoff. Direction by Edward Dmytryk. R.K.O.

An unusual propaganda film shows two aspects of the Japanese character, represented by peace loving individuals and by those who glory in brutal militarism. In fact the dual motivation is exemplified by two members of the same family, a Harvard edu-

cated boy, who returns to his native land, learns horrible savagery in the war in China, and becomes imbued with the viewpoint of world domination; and the father who has held positions of great importance in the New Order and in the end realizes what he has done to ruin his own son. The film gives an illuminating picture of Japan as Americans saw it before Pearl Harbor with many charming incidents of home life counterbalanced by the war drama with all its horrors culminating in the raid on Tokyo. Whether one is convinced by the reasons given for Japan's acceptance of extreme militarism or not, the production gives an insight into Japanese psychology and the social upheaval which led to the war. The total impression builds up a concentrated hatred of the Japanese.

**Adolescents, 12 to 16**  
Very strong fare

**Children, 8 to 12**  
No

### BEST FOOT FORWARD ♦ ♦

Lucille Ball, William Caxton, Virginia Weidler, Tommy Dix, Nancy Walker, June Allyson, Kenny Bowers, Gloria DeHaven, Jack Jordan. From the stage production presented by George Abbott, book by John Cecil Holm, music and lyrics by Hugh Martin and Ralph Blane. Direction by Edward Buzzell. Musical direction by Lennie Hayton. M-G-M.

In this adaptation of a stage success Lucille Ball plays herself. When she is invited to a prom at Winsor Prep School, her manager persuades her to accept for the sake of publicity, but her young swain's 'teen age sweetheart turns up and Miss Ball is given cavalier treatment. The story is filmed in beautiful Technicolor, lavishly costumed and brightened by fresh young girls and boys. For the fans of name bands, Harry James is a big drawing card. If one can overlook the incongruity of unrestrained boogie-woogie and unchaperoned rowdiness in the atmosphere of a strictly conventional Eastern institution, the picture is entertaining, but it would appeal to a more discriminating audience if appropriate social patterns had been used.

**Adolescents, 12 to 16**  
All right

**Children, 8 to 12**  
Of doubtful interest

### COLT COMRADES ♦ ♦

Wm. Boyd, Andy Clyde, Jay Kirby, Geo. Reeves, Gayle Lord, Earl Hodgins, Victor Jory, Douglas Fowley, Herb. Rawlinson. Screen play by Michael Wilson. Cameraman, Russell Harlan. Direction by Leslie Selander. United Artists.

Spectacular scenery of the High Sierras, magnificent riding, and a good traditional western plot make "Colt Comrades" a particularly good specimen of the "Hopalong Cassidy" series. *California*, the lovable old comic played by Andy Clyde, becomes a hero in an amusing way. The righteous and the unrighteous are represented by *Hopalong's*

crowd and a cattle-rustling, water-monoply combine operating under the guise of vigilantes.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Yes, for those who are fans

### THE CONSTANT NYMPH ♦ ♦

Charles Boyer, Joan Fontaine, Alexis Smith, Brenda Marshall, Charles Coburn, Dame May Whitty, Peter Lorre, Joyce Reynolds, Jean Muir, Montagu Love, Edward G. Robinson, Jeanine Crispin, Doris Lloyd, Joan Blair, Andre Charlot. Screen play by Kathryn Scola, from the novel by Margaret Kennedy. Photography by Tony Gaudio, A.S.C. Music by Erich Wolfgang Korngold. Direction by Edmund Goulding. Produced by Henry Blanke. Warner Bros.

While the subtle charm of Margaret Kennedy's book is difficult to recapture in another medium, director, writer and an unusually well-selected cast have united to make this a beautiful and sensitive picture. Into "The Sanger Circus," the menage of an aging musician and his naive and original flock of daughters, comes *Lewis Dodd*, a musical genius whose intelligent but cynical viewpoint has resulted in an output of brilliant, dissonant compositions without depth or melodic beauty. He marries a woman whose desire for a conventional social life hampers his career, but through the influence of little *Tessa Sanger*, who has grown up in a musical atmosphere and is endowed with a mature, spiritual understanding beyond her years, he is able to develop into a great composer. At length he realizes that he has always loved *Tessa* as a child and now that she has become a woman he needs her, but her physical strength is too slight to surmount the great emotional crisis. The play ends on a melancholy note.

Acting by Charles Boyer and all members of the cast is excellent, production values are high, and the musical score is especially beautiful.

**Adolescents, 12 to 16**  
Older ones will enjoy it

**Children, 8 to 12**  
Little interest

### CRIME DOCTOR ♦ ♦

Warner Baxter, Margaret Lindsay, John Littel, Ray Collins, Harold Huber, Don Costello, Leon Ames, Constance Worth, Dorothy Tree, Vi Athens. Screen play by Graham Baker and Louis Lantz, adapted by Jerome Odlum from the radio program "Crime Doctor" by Max Marcin. Direction by Michael Gordon. Columbia.

In the opening scene a man is hurled from an automobile driven at terrific speed. When the victim regains consciousness he is found to be suffering from amnesia. In his new life he becomes a doctor, specializing in brain surgery and particularly in the mental quirks which turn normal human beings into felons. When his earlier associates come back into his life, they turn out to be criminals

and he uses his skill to trap them. The story is cohesive, and while at times the director plays up the dramatic situations for more than they are worth, acting is good, and the film offers a study in human relations which raises it above the average program picture.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
Mature

### DIXIE ♦ ♦

Bing Crosby, Dorothy Lamour, Marjorie Reynolds, Billy De Wolfe, Lynne Overmann, Raymond Walburn, Eddie Foy, Jr., Grant Mitchell, Louis Da Pron. Screen play by Karl Tunberg and Darrell Ware, from a story by William Rankin. Costumes and settings by Raoul Pene du Bois. Music by Johnny Burke and Jimmy Van Heusen. Direction by A. Edward Sutherland. Produced by Richard Blumenthal. Paramount.

Bing Crosby and Dorothy Lamour are teamed again in a pleasantly entertaining musical show. "Dixie," though lacking the vitality of some of the other Crosby-Lamour productions, appeals to the eye as well as to the ear with charming Technicolor photographs of period costumes. The story is based on events in the life of Dan Emmet, the Southern minstrel singer who composed "Dixie," and while it offers no memorable scenes, it is sufficiently interesting.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
Little interest

### THE FALCON IN DANGER ♦ ♦

Tom Conway, Jean Brooks, Elaine Shepard, Amelita Ward, Cliff Clark, Ed Gargan, Clarence Kolb, Felix Dasch. Screen play by Fred Niblo, Jr., and Craig Rice, based on the character created by Michael Arlen. Direction by William Clemens. R.K.O.-Radio.

After an intriguing first scene this mystery descends to routine plotting which is occasionally confused, and there is little to distinguish it from the general run of pictures of its type in either acting, direction or photography. The popular sleuth follows the clues to a murder and the theft of a large sum of money, by turns assisted and impeded by two women and two stupid police officers. The solution is as good as any, since no sympathy has been worked up for any of the participants.

Adolescents, 12 to 16  
Fair

Children, 8 to 12  
Little interest

### FOR WHOM THE BELL TOLLS ♦ ♦

Gary Cooper, Ingrid Bergman, Katina Paxinou, Akim Tamiroff, Arturo de Cordova, Joseph Calleia, Vladimir Scholoff, Mikhail Rasumny, Fortunio Bonanova, Adia Kuznetsoff, Duncan Renaldo, Alexander Granach, Victor Varconi, Leo Bulgakov, Leonid Snegoff, Lila Yarson. From the celebrated novel by Ernest Hemingway. Produced and directed by Sam Wood. Musical score by Victor Young. Paramount.

Hemingway's novel made you feel that you were living through the three days in the

mountains with the Spanish Loyalists in their guerilla warfare, and the film has that same power to make you forget everything else for the time. It is a long picture, but you actually live it. Hemingway's writing loses nothing when all the bad language is removed; it is powerful stuff and doesn't need that extra punch. Perhaps it is the skilful use of close-ups, of which there are a great many, that makes you feel you are a part of all that is happening.

The acting is remarkably fine. Probably the greatest love stories are those in which emotion is not complicated by all the exigencies of social life. Here in the most primitive surroundings, with only a few days in which to compress all the happiness of a lifetime, love gains in intensity and depth. Ingrid Bergman is a very beautiful *Maria* and no one could express the loveliness of character better than she does. Gary Cooper certainly has taken the part of *Robert Jordan* as well as it could be taken. Katina Paxinou is unforgettable as *Pilar*; she is a great actress with a light shining through her ugliness of make-up. Akim Tamiroff is the rascally *Pablo* to the core. Many of the other parts are excellent.

The background of the high mountains with its cliffs and crags and trees against the azure Spanish (California) sky is very beautiful, and photography is extremely artistic; the figures are often set against dark backgrounds with firelight to bring out their faces. The music running through it all has a deep tonal quality like wind through the pines.

The story follows closely the events in the book. *Robert Jordan*, an American who has joined forces with the Spanish loyalists in the revolution, is sent to blow up a bridge over which the Fascists will advance at just a particular moment. He spends three days preparing for this in the hideout of a handful of guerilla fighters. *Pilar* and *Pablo* head the band, and with them is a young girl, *Maria*, who has been rescued when they blew up a Fascist train. She has lived through horrible experiences and wants nothing to do with men until she meets "*Roberto*." They are much the same type, very simple in their reactions to life. In the few days they fall very deeply in love. The film is charged with such deep emotion that any ending but tragedy would have seemed an anticlimax. Mercifully, some of the scenes are not so realistic as they were in the book, and the film has retained the beauty of the novel without its excessive horrors.

Adolescents, 12 to 16  
Yes, for the older group; absorbing and artistically fine

Children, 8 to 12  
No



## GET GOING ♦ ♦

Robert Paige, Grace McDonald, Vera Vague, Walter Catlett, Lois Collier, Maureen Cannon, Milburn Stone, Frank Faylen, Jennifer Holt, Nana Bryant. Original screen play by Warren Wilson. Direction by Jean Yarbrough. Universal Pictures.

Here as in "The More the Merrier" the crowded living conditions of Washington are highlighted, but the film is far from being as successful. It is, however, gay and fast moving with funny gags, catchy songs and several good comedy situations, sometimes a shade too boisterous. Grace McDonald as Judy becomes the roommate of Vera Vague (Tillie), and in order to attract eligible men who are scarce in the capital, they invent a spy ruse calling for a male investigator. Grace McDonald gets her man, and what is more of a novelty, Vera Vague lands one too.

Adolescents, 12 to 16  
Fair

Children, 8 to 12  
No

## HEAVEN CAN WAIT ♦ ♦

Don Ameche, Gene Tierney, Charles Coburn, Marjorie Main, Eugene Pallette, Signe Hasso, Spring Byington, Allyn Joselyn, Louis Calhern, Helen Reynolds. Based on play "Birthday" by Bus-Fekete. Produced and directed by Ernst Lubitsch. Twentieth Century-Fox.

Ernst Lubitsch has created a delectable confection for adult consumption in "Heaven Can Wait," leading the excellent cast to give just the correct lightness to their performances and earning again his right to the comment, "It's the Lubitsch touch." Don Ameche plays the role of an aged gentleman of the gay, coquettish 90's who, in arriving at the gates of Heaven is under the impression that he will be barred because of a lifelong weakness for the feminine sex. Satan, played superbly by Laird Cregar, reviews his past only to find that, while he had eloped with his stuffy cousin's fiancée, his devotion to her throughout the years had actually kept him on a fairly straight and narrow path of proper behavior. Charles Coburn, the grandfather, whose life spent in building up the family fortune left him no time for fun, is always cheering him on and getting him out of trouble in a most engaging fashion. Gene Tierney plays the wife delightfully. Photographed in Technicolor, the film is beautiful to see, and the music is reminiscent and melodious.

Adolescents, 12 to 16  
Sophisticated and little interest

Children, 8 to 12  
No

## HERS TO HOLD ♦ ♦

Deanna Durbin, Joseph Cotten, Charles Winninger, Nella Walker, Gus Schilling, Ludwig Stossel, Irving Bacon, Nydia Westman. Screen play by Lewis R. Foster, based on a story by John D. Klorer. Musical direction by Charles Previn. Direction by Frank Ryan. Universal.

Deanna Durbin has a more mature part

in this picture than in anything she has done before, and although the play has many novel and clever situations which give free rein to her talent for comedy, there is a deeper undercurrent in her love for a flier whose life is dedicated to his country. Joseph Cotten is outstanding as the aviator who has been with Flying Tigers in China, living on nerve and high excitement, hesitant to let any girl care for him too much because the romance may culminate in tragedy. It is very much a story of the times we live in, beginning in a blood bank and going on to realistic scenes in the great Lockheed Vega plant where both are employed for a time. The music is an essential part of the film with the songs woven naturally into the production. "Pale Hands I Loved Beside the Shalimar" runs through it all as a melodic theme. Photography is good and the direction very smooth.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Too mature

## LET'S FACE IT ♦ ♦

Bob Hope, Betty Hutton, Dona Drake, Cully Richards, Eve Arden, Zasu Pitts, Marjorie Weaver, Raymond Walburn, Phyllis Povah, Joe Sawyer, Dave Willock, Nicco and Tanva. Screen play by Harry Tugend, based on musical play by Dorothy and Herbert Fields and Cole Porter. Direction by Sidney Lanfield. Paramount.

Bob Hope and Betty Hutton are the only bright spots in an incredibly dull and tawdry plot. The film tells the story of three middle-aged women who suspect that their husbands' "fishing trip" is a camouflage for less innocent pleasures, and who hire the impecunious Hope and two other soldiers to join them where they rightfully expect to find the husbands. The soldiers' sweethearts unexpectedly appear also, and the fur flies. The best part of the action is when the fleeing soldiers trap a Nazi submarine. The old farce "Cradle Snatchers" has been rejuvenated for this opus, but let's face the truth—even stars need good vehicles.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No

## MEXICAN SPITFIRE'S BLESSED EVENT ♦ ♦

Lupe Velez, Leon Errol, Walter Reed, Elizabeth Risdob, Lydia Bilbrook, Hugh Beaumont, Aileen Carlyle, Alan Carney, Marietta Canty, Ruth Lee, Wally Brown. Original story by Charles E. Roberts. Direction by Leslie Goodwin. R.K.O.

An ambiguously worded message sent by *Carmelita* to announce the arrival of kittens, leads *Lord Epping* to suppose that *Carmelita* herself is a new mother. There is of course a new contract in the offing, and when *Lord Epping* refuses to sign this contract before he sees the baby, the family try to keep the truth from him in a series of confusing episodes.

The situations are forced and silly, and the slapstick is repetitious. Leon Errol's impersonations, though laughable, have been offered so many times that they lack novelty. The film has little to offer.

**Adolescents, 12 to 16**  
Matter of taste

**Children, 8 to 12**  
Nothing objectionable

## THE SKY'S THE LIMIT ♦ ♦

Fred Astaire, Joan Leslie, Robert Benchley, Robert Ryan, Elizabeth Patterson, Marjorie Gateson. Original screen play by Frank Fenton and Lynn Root. Lyrics by Johnny Mercer. Music by Harold Arlen. Dances created by Fred Astaire. Freddy Slack and his orchestra. Direction by Edward H. Griffith. R.K.O.

The plot of this picture has somewhat more depth than is usual in musical comedies for it is the story of a flier who thinks himself "expendable" and is therefore reluctant to allow a flirtation to become serious. Fred Astaire expresses all the wistful emotion of modern youth facing an uncertain future, but he does it by brilliant dancing and lilting songs and in dialogue which is refreshingly spontaneous and amusing, so that for those who do not look beneath the surface, the film is all gay romance and sparkle. Robert Benchley adds priceless comedy, especially in an after-dinner speech which is completely unintelligible. Joan Leslie is beautiful as usual. There is some drinking, and in one scene Astaire paints his frustration in destructive but effective pantomime.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
If interested

## SO PROUDLY WE HAIL ♦ ♦

Claudette Colbert, Paulette Goddard, Veronica Lake, George Reeves, Barbara Britton, Walter Abel, Sonny Tufts, Mary Servoss, Ted Hecht, John Litel. Screen play by Allan Scott. Music by Dr. Miklos Rozsa. Directed and produced by Mark Sandrich with the cooperation of the War Dept, the Army Nurse Corps, and the American Red Cross. Paramount.

Paying tribute to the nurses who served through the siege of Bataan, this picture is done in a sincere, straightforward manner. While it recounts the experiences of individual nurses, it never loses sight of the larger scope of the war and of the desperate situation of the forces who held off the enemy for many weeks against insuperable odds.

The prologue shows the young women as they are taken off a plane from Corregidor, and later as they recuperate on shipboard. One of their number, *Lt. Janet Davidson*, does not want to live and makes no response to treatment. In a final effort, the ship's doctor begs the others to tell him everything they remember that may shed light on her mental condition, and so the story unfolds. It tells of the embarkation from San Francisco, of the days of the voyage when there is still time for dancing and a Christmas party, of swiftly snatched moments of romance. Then comes the landing on Bataan where they are plunged into heavy nursing duty in a hospital of shacks with makeshift facilities and pitifully inadequate supplies; later they are driven back to a base where the trees and the sky overhead provide the only shelter for five thousand wounded. Then

## NO TIME FOR LOVE ♦ ♦

Claudette Colbert, Fred MacMurray, Ilka Chase, Richard Haydn, Paul McGrath, June Havoc, Marjorie Gateson. Screen play by Claude Binyon, adapted by Warren Duff, from a story by Robert Lees and Fred Rinaldo. Direction by Mitchell Leisen. Paramount.

This is a clever comedy with a top-notch cast and a highly entertaining plot enhanced by the skilful touches of Director Mitchell Leisen. A girl from an ultra sophisticated society set, with a position as a commercial photographer, is sent to get shots of the "sand hogs," men building a tunnel under the Hudson River, and under these adverse conditions becomes infatuated with one of their number. His rebuffs only increase her ardor, and she takes a good deal of punishment before the romance ends happily. Ill-assorted as the pair may seem, their mutual attraction is made plausible by excellent characterizations by Claudette Colbert and Fred MacMurray. The action is often hilarious and on the whole the picture is one of the best of the recent gay comedies.

**Adolescents, 12 to 16**  
Entertaining

**Children, 8 to 12**  
Needs older evaluation

## PETTICOAT LARCENCY ♦ ♦

Ruth Warrick, Joan Carroll, Walter Reed, Wally Brown, Tom Kennedy, Jimmy Conlin, Vince Barnett, Paul Guilfoyle. Screen play by Jack Townley and Stuart Palmer, Direction by Ben Holmes. R.K.O.

This comedy melodrama is unsavory entertainment, harking back to the days when attractive children were starred in gangster settings. Many unpleasant devices are employed, including a kidnapping by a deadly underworld criminal. The direction is uneven, sometimes convincing and sometimes so poor that the action is laughable. It culminates in a wild melee that is unintentionally reminiscent of *Keystone Comedy*. Joan Carroll, in spite of a thankless role, is a wide awake youngster with acting ability.

**Adolescents, 12 to 16**  
Poor ethics

**Children, 8 to 12**  
Impossible



comes the evacuation under fire from Mari-veles and the last days on Corregidor. *Janet* has loved a young medical technician so deeply that when she hears he is lost she has no incentive to live. Claudette Colbert, Paulette Goddard, and Barbara Britton are all excellent, but perhaps the most memorable role is played by Veronica Lake with the beauty and inevitable tragedy of old Greek drama.

The director has handled his material so well that interest never comes to an ebb. While the subject is grim, the picture is lightened by amusing characterizations, and humor slips in naturally in bits of conversation or individual reactions. One never has the feeling that this is propaganda, because in the quiet, restrained prayer of the chaplain and in the words of the doctors and military leaders, we simply hear the reiteration of our own faith in American aims.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Too mature and grim

### THANK YOUR LUCKY STARS ♦ ♦

Humphrey Bogart, Eddie Cantor, Bette Davis, Olivia de Havilland, Errol Flynn, John Garfield, Jean Leslie, Ida Lupino, Dennis Morgan, Ann Sheridan, Dinah Shore, Alexis Smith, Jack Carson, Alan Hale, George Tobias, Edward Everett Horton, S. Z. Sakall, Hattie McDaniel, Ruth Donnelly, Don Wilson, Willie Best, Henry Armetta, Joyce Reynolds and Spike Jones and his City Slickers. Screen play by Norman Panama, Melvin Frank and James V. Kern, from an original story by Everett Freeman and Arthur Schwartz. Musical director, Leo F. Forbstein. Music and lyrics by Arthur Schwarz and Frank Loesser. Orchestral arrangements by Ray Heindorf. Mark Hellinger production. Direction by David Butler. Warner Bros.

A collection of specialty acts by well-known radio and screen stars is bound to provide gay entertainment, and "Thank Your Lucky Stars" is plentifully supplied with headliners. As in all shows of this sort, some acts are better than others but interest is retained by the variety of the performances. The whole is strung on a thin chain of plot having to do with the fantastic scheming of the originators of a benefit to arrange for the appearance of Dinah Shore without including Eddie Cantor to whom Miss Shore is under contract. The production is a bit long but you get a lot for your money and the fact that the stars depart radically from their usual characterizations is an amusing novelty.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Long but entertaining

### THIS IS THE ARMY ♦ ♦

George Murphy, Joan Leslie, George Tobias, Alan Hale, Chas. Butterworth, Delores Costello, Una Merkle, Stanley Ridges, Rosemary De Camp, Ruth Donnelly, Dorothy Peterson, Frances Langford, Gertrude Nielsen, Kate Smith, Ilka Cruning, Lt. Ronald Reagan, Sgt. Joe Lewis, T/Sgt. Tom D'Andrea, Sgt. Julie Oshins, Sgt. Robert Shanley, Cpl. Herbert Anderson, 1st Sgt. Alan Anderson, M/Sgt. Ezra Stone, S/Sgt. James Burrell, Sgt. Ross Elliott, Sgt. Alan Manson, Sgt. John Prince Mendes, Sgt. Earl Oxford, Sgt. Philip Truex, Cpl. James MacColl, Cpl. Tileston Perry, Pfc. Joe Cook, Jr., Pfc. Larry Weeks, the Allon Trio. Screen play by Casey Robinson and Capt. Claude Binyon from the Irving Berlin army show of the same title. Direction by Michale Curtiz. Warner Bros. Photographed in Technicolor.

This is grand, up-to-the-minute entertainment, blending laughter, sentiment and patriotic fervor into a typically American show which is emotionally stirring and appealing to all ages. It is beautifully photographed in Technicolor.

Those who missed the Army Show will see the three hundred and fifty soldiers who made the triumphal coast-to-coast tour and many of the highlights of the original production. In addition there is a story in which civilian players appear, tying in with this new Army Show a re-creation of the famous "Yip, Yap, Yaphank" of World War I. All the participants donated their services, and patrons of the film will also contribute, by their attendance, to the Army Emergency Relief Fund.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Excellent

### THUMBS UP ♦ ♦

Brenda Joyce, Richard Fraser, Elsa Lanchester, Arthur Margetson, Gertrude Nielsen, George Byron, J. Pat O'Malley, Queenie Leonard, Molly Lamont, Charles Irwin, Andre Charlot, The Hot Shots. Original screen play by Frank Gill, Jr., based on story idea by Ray Golden and Henry Moritz. Direction by Joseph Santley. Produced by Albert J. Cohen. Republic Pictures.

An American girl with stage ambitions enters a British aircraft factory when she learns that a big producer is going there on a talent scouting tour. Rubbing elbows with people from every class of society, she finally comes to understand that her self-interest is a petty thing in comparison to the goals men and women are fighting for. The English background is very interesting, and there are a number of good performances including those of J. Pat O'Malley and the inimitable Elsa Lanchester as Cockney comedians. It is a pleasant program picture with strong human values.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Yes, if interested

## VICTORY THROUGH AIR POWER ♦ ♦

Adapted from Alexander de Seversky's book.  
Walt Disney. R.K.O.

"Victory Through Air Power" proves the effectiveness of visual education as history comes alive on the screen. Through the use of animated maps and diagrams, it gives us a comprehensive and clarified understanding of the world at war. Not only is it a masterly exposition of de Seversky's theory that air power will be the deciding factor in crushing our enemies, but it is also delightful entertainment, colored throughout with Walt Disney's incomparable sense of the comic. The film begins with a deliciously humorous history of the airplane, presenting the highlights of man's astonishing feat in conquering the air. Next maps and diagrams give a graphic picture of Germany's use of aircraft, convoy routes of the Allies are contrasted with the compact routes of the Axis Powers, and finally Japan is pictured as a giant octopus with its tentacles drawing in material to sustain its needs. The smashing finale is de Seversky's plea for giant long-range bombers to demolish the heart of Japan and the life centers of Germany.

Adults will find the film tremendously interesting, and school children will not only delight in the comedy but will also get a clear understanding of history and the progress of the war to date. It is an outstanding production, recommended to everyone's attention.

Adolescents, 12 to 16  
Excellent

Children, 8 to 12  
Excellent

## WATCH ON THE RHINE ♦ ♦

Bette Davis, Paul Lukas, Geraldine Fitzgerald, Lucile Watson, Beulah Bondi, George Coulouris, Donald Woods, Henry Daniell, Donald Buka, Eric Roberts, Janis Wilson, Mary Young, Kurt Katch, Erwin Kalser, Robert O. Davis, Clyde Fillmore, Frank Wilson, Clarence Muse. Screen play by Dashiell Hammett with additional dialogue and scenes by Lillian Hellman from stage play by Lillian Hellman. Music by Max Steiner. Direction by Herman Shumlin. Warner Bros.

This superbly enacted film version of a great stage play pays tribute to the men and women whose strength is drawn from an inner spiritual fire of idealism. It is the story of a German engineer and his family who have opposed the growth of Nazism. After years of hardship and danger he brings them to the United States, only to find that even under the gracious shelter of his American mother-in-law's home they can neither escape the Nazi terror nor relinquish the fight against it.

Without disparagement to the really fine

cast, the play belongs to Paul Lukas, for the role he plays so magnificently is its heart. Bette Davis subordinates her role to his beautifully. The children are amusingly foreign and Lucile Watson, as the grandmother, creates a character whose vagaries are amusing but whose sterling qualities emerge in unforgettable strength. The musical score is an impressive addition.

Adolescents, 12 to 16  
Mature but excellent

Children, 8 to 12  
Too mature for many

## WHAT'S BUZZIN', COUSIN? ♦ ♦

Ann Miller, Edward "Rochester" Anderson, John Hubbard, Freddy Martin, Leslie Brooks, Jeff Donnell, Carol Hughes, Theresa Harris. Original screen play by Aben Kandel. Direction by Charles Barton.

This is routine musical comedy with a good deal of slapstick acting and dancing. Fortunately some of the music is good and gives backbone to a performance which might otherwise prove a bit boring. The negligible plot is concocted round the adventures of four chorus girls who, with the providential help of Rochester, Freddy Martin's Band, and a gold rush, transform an abandoned hotel into an amusement center.

Adolescents, 12 to 16  
Entertaining

Children, 8 to 12  
Unobjectionable

## YOUNG IDEAS ♦ ♦

Susan Peters, Herbert Marshall, Mary Astor, Elliott Reid, Richard Carlson, Allyn Joslyn, Dorothy Morris, Frances Rafferty, George Dolenz, Emory Parnell. Original screen play by Ian McLellan and Bill Noble. Direction by Jules Dassin. M-G-M.

This has an extremely sophisticated plot which, had it been handled less engagingly and with less comedy, would have been most unpleasant. It tells the story of two young people, children of a famous novelist and lecturer, who try to wreck their mother's sudden marriage to a college professor because they are aghast at the thought of life in a small college town. The only excuse for these two precocious and unbearable youngsters is their unconventional childhood spent in hotels all over the world. That they get what they deserve and yet emerge wholesome and normal, is a tribute to the fact that their mother is a real person whom the children come to appreciate as they lose their narrow and selfish outlook. It is very well done.

Adolescents, 12 to 16  
If they understand

Children, 8 to 12  
Little interest

## SHORT SUBJECTS

### DOG HOUSE ♦ ♦

"Pete Smith Novelty." M-G-M.

Pete Smith humorously and affectionately illustrates the very human traits of pets who get into the "Dog House" commonly known as the pound. Informative and entertaining. Family.



### MERCHANT SEAMEN ♦ ♦

RKO "This Is America" Series.

The importance of the Merchant Seaman, at home and on the water, is well brought out in this short, which tends to increase admiration for this branch of our fighting force. Family.



### MOTORING IN MEXICO ♦ ♦

"Fitzpatrick Traveltalk." M-G-M.

A delightful travelogue features the country of startling contrasts with its ultra modern and sixteenth century architecture, costumes, and customs, a country which is intensely pictorial, never commonplace and always romantic to the tourist. Family.



### NORTH AFRICAN ALBUM ♦

R.K.O. "Victory Special."

These are truly "Shots which don't get into the big newsreels" and they are notable for their informality and their lingering over the details of the soldiers' individual lives in North Africa as well as on close-ups of the landscape. This short will have a warm

welcome, especially from those who have boys fighting in North Africa. Good. Family.



### REPORT ON THE ALEUTIANS ♦ ♦

Put out by O.W.I. Released through Columbia.

This film is a must-see. It is not only most informative as a report of war activities, but it is also a thrillingly beautiful collection of Technicolor sea and land scenes. It shows the construction of a base from which planes take off and bombing missions over Kiska. It shows the men who flew on these missions, and the conditions under which they have to live; and it even takes the audience along to drop a few well-aimed bombs. The accompanying narrative is unusually right in content and in style of delivery. Highly recommended for family.



### SKY SCIENCE ♦ ♦

M-G-M. "Pete Smith." 1 reel.

Fine pictures of the safety devices installed in modern fighting planes. Good. Family.



### YOUNG AND BEAUTIFUL ♦ ♦

Warner Bros.

Elizabeth Arden puts in a plug for galmour and enters competition with the soap operas on the radio. "Stay slim, well groomed and beautiful, girls, and win—or keep—your husband." Unobjectionable for family.





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SEPTEMBER

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## FEATURE FILMS

Adventures of a Rookie, The	Princess O'Rourke
Always a Bridesmaid	Sahara
Bomber's Moon	Salute To The Marines
City That Stopped Hitler, The	Seventh Victim, The
Claudia	Sherlock Holmes Faces Death
Corvette K-225	Shrine of Victory
Destroyer	Silent Village, The
Fallen Sparrow, The	Someone To Remember
Fired Wife	So This Is Washington
First Comes Courage	Strange Death of Adolf Hitler
Flesh and Fantasy	Submarine Alert
Frontier Badmen	Sweet Rosie O'Grady
Girl Crazy	Tartu
Good Fellows, The	Thousands Cheer
Hi Diddle Diddle	Top Man
Hit The Ice	Tornado
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I Dood It	Wintertime
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Lady Takes a Chance, A	
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Lassie, Come Home	
Man From Down Under, The	
My Kingdom For a Cook	
Phantom of The Opera	

## SHORT SUBJECTS

Hit Parade of the Gay Nineties  
Seventh Column  
That's Why I Left You  
Women At War  
World of Plenty

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## FEATURE FILMS

### THE ADVENTURES OF A ROOKIE ♦ ♦

Wally Brown, Alan Carney, Richard Martin, Erford Gage, Margaret Landry. Screen play by Edward James. Direction by Leslie Goodwins. RKO.

The effort to make this a funny picture is all too apparent. With a little more abandon some of the scenes might have been hilarious, but most of the "rookie" dialogue is hackneyed, and the tenuous plot lacks originality. The characters are typed: the tough sergeant, the dumbbell private, the joyous buddy, the serious hero, the stern but kindly commanding officer. It is innocuous, and for adults who have seen the same thing in better form, it is dull.

**Adolescents, 12 to 16**

Yes, some amusing scenes

**Children, 8 to 12**

Would like it

### ALWAYS A BRIDESMAID ♦ ♦

The Andrews Sisters, Patric Knowles, Grace McDonald, Charles Butterworth, Billy Gilbert. Screen play by Mel Ronson. Direction by Erle C. Kenton. Universal Pictures.

A Lonely Hearts Club, which is in effect a rendezvous for sellers of bogus stock, is the setting for the Andrews Sisters to croon and the Jives and Jills to swing and sway. The plot is too thin to interest, and the rest is a matter of taste.

**Adolescents, 12 to 16**

Matter of taste

**Children, 8 to 12**

No

### BOMBER'S MOON ♦ ♦

George Montgomery, Annabella, Kent Taylor, Walter Kingsford, Martin Kosleck, Dennis Hoey, Robert Barrat, Richard Graham, Ilka Grunning. Screen play by Kenneth Gamet. Direction by Charles Fuhr. Twentieth Century-Fox.

This romantic melodrama has some exciting sequences and a foreign atmosphere to give variety to the familiar plot of a prisoner's escape from Nazi Germany. It is all highly improbable but offers synthetic thrills without horror.

**Adolescents, 12 to 16**

No value; matter of taste

**Children, 8 to 12**

No. Too romantic to interest

### THE CITY THAT STOPPED HITLER ♦ ♦

HEROIC STALINGRAD. Paramount.

This is a Russian documentary film which has been edited here, and which is augmented with narration written by John Wexley and delivered by Brian Donlevy. It is the story of Stalingrad's defense against Nazi invasion and was photographed by Soviet cameramen on the Don and Stalingrad fronts and includes some material from captured German newsreels. It is very comprehensive and glossing over none of the horrors of war, it shows the invincible spirit of the Russian people. Well worth seeing.

**Adolescents, 12 to 16**

If mature

**Children, 8 to 12**

No



**CLAUDIA** ♦ ♦

Dorothy McGuire, Robert Young, Ina Claire, Reginald Gardner, Olga Baclanova, Jean Howard. Screen play by Morris Ryskin. Direction by Edmund Goulding. Twentieth Century-Fox.

If you have not been fortunate enough to see Rose Franken's stage play from which this is adapted, you may get the impression from the film's publicity that *Claudia* is a zany nit-wit whose experiences provide only hilarious comedy. But actually underneath the fun, and it really is great fun, there is a serious and moving undertone, for *Claudia* is a lovely child wife who, when she learns simultaneously that she is to have a baby and that her adored mother is to die soon, takes her first steps toward maturity. It is deeply rewarding entertainment and so touchingly real that it leaves one knowing that the meaning of life has been somewhat clarified.

Dorothy McGuire is a charming *Claudia* expressing the fresh, spontaneous inhibitions of youth and yet suggesting with entire conviction an inner depth which explains her husband's devotion to her. Robert Young and Ina Claire are perfectly cast, and the support adds reality and verve to a production distinctly worth seeing.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
No; too mature

**CORVETTE K-225** ♦ ♦

Randolph Scott, James Brown, Ella Raines, Barry Fitzgerald, Andy Devine, Fuzzy Knight, Noah Beery, Jr., Richard Lane. Original screen play by John Rhodes Sturdt, Lieut. R.C.N.V.R. Direction by Richard Rosson. Produced by Howard Hawks. Universal Pictures.

This is an exciting and informative dramatization of one of the most vital and perilous branches of the Navy. The story carries the Canadian Corvette K-225 on her maiden voyage guarding a supply convoy through hazardous seas and enemy attack, until, battered but victorious, the ship and her valiant crew are saluted by the convoy as they steam safely into port. The plot does not stress the personal stories of the crew and the proud tradition of the Navy as did the film "In Which We Serve." This may be because the newly recruited crew are, for the most part, men for whom sea duty is merely the civilians' answer to a great emergency. These men are, however, symbolic of many in the Allied navies today, and their courage and discipline are thus especially impressive. Photography, direction, musical score, and acting are noteworthy, and the film is well worth seeing.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
If used to war films. Exciting

**DESTROYER** ♦ ♦

Edward G. Robinson, Glenn Ford, Marguerite Chapman, Edgar Buchanan, Leo Gorcey, Regis Toomey, Ed Brophy, Warren Ashe. Screen play by Frank Wead, Lewis Meltzer and Borden Chase. Direction by William A. Seiter. Columbia.

If this was intended as a tribute to ships of the destroyer type, it is no epic, and even Mr. Robinson cannot make one feel that the ship "*John Paul Jones*" or the people on it are very important. The construction of this new destroyer, built to replace one sunk in battle, is the particular interest of *Steve Boleslavski* (Robinson) a former navy man, and when it is launched he joins up again with its crew and "gets into every man's hair" enforcing his idea of discipline upon them. Unfortunately the ship's imperfections are so apparent that the crew wish to transfer, but *Bolcy* manages to hold their loyalty in spite of the fact that the "*John Paul Jones*" is removed from combat service and sent to carry mail to the Aleutians. On this cruise they have a spectacular and successful brush with the enemy. The melodramatic action and the comedy will please a not too critical audience.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
If used to war films

**THE FALLEN SPARROW** ♦ ♦

John Garfield, Maureen O'Hara, Walter Slezak, Patricia Morrison, Martha O'Driscoll, John Banner, John Miljan, Hugh Beaumont. From the novel by Dorothy B. Hughes. Direction by Richard Wallace. R.K.O.

The extremely complicated plot may leave the audience striving to figure out some of its ramifications, but no one will brush it off as uninteresting. The psychological effect of fear is developed through the experiences of *Kit*, an idealistic young American who, while fighting for the Loyalists in Spain, has been captured and tortured. After his escape and convalescence, he returns to Washington to investigate the death of a comrade, suspecting that Nazi agents are responsible. Later through a series of strange and exciting episodes he overcomes his fear of a sadistic Gestapo agent posing as a Hollander, and aids in capturing a spy ring. The play is well done by an excellent cast, and the ending is unusual.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

**FIREWIFE** ♦ ♦

Diana Barrymore, Robert Paige, Louise Allbritton, Walter Abel, George Dolenz, Rex Ingram, Ernest Truex, Alan Dinehart, Walter Catlett, Richard Lane, Samuel S. Hinds. Direction by Charles Lamont. Universal Pictures.

In spite of smart styling and a good cast "Fired Wife" is too noisy and too obvious to be anything but just another bedroom

farce. It is about a woman stage director whose desire to pursue her career interferes with her wifely duties. After a lot of screaming and ranting and a visit to Reno, the husband and wife are reconciled by the stork, but the indications are that the screaming and ranting will continue and that the new arrival will undoubtedly be a problem child.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

### FIRST COMES COURAGE

Merle Oberon, Brian Aherne, Carl Esmond, Fritz Leiber, Erville Alderson, Erik Rolf, Reinhold Schunzel, Isobel Elson. Screen play by Lewis Meltzer and Melvin Levy. Direction by Dorothy Arzner. Columbia.

This is a gripping story of Norway under the Nazi heel, of a brave people who struggle for freedom through the darkest hours. It is chiefly the story of *Nicole*, a lovely young girl who engages the affections of the German major so that she can reveal his secrets to the English Commando, *Captain Lowell*, and aid in a daring scheme to dynamite oil tanks and other installations of vital importance. Merle Oberon and Brian Aherne give fine sympathetic performances, and all roles are well played. The photography is beautiful and the direction very effective.

**Adolescents, 12 to 16**  
For those over 14

**Children, 8 to 12**  
Too exciting

### FLESH AND FANTASY

Betty Field, Robert Cummings, Edgar Barrier, Marjorie Lord, Edward G. Robinson, Thomas Mitchell, Anna Lee, Dame May Whitty, Charles Boyer, Barbara Stanwyck, Charles Winninger, Clarence Muse. Screen play by Ernest Pascal, Samuel Hoffenstein and Ellis St. Joseph, based on stories by Oscar Wilde, Laslo Vadnay and Ellis St. Joseph. Direction by Julien Duvivier. Produced by Charles Boyer and Julien Duvivier. Universal.

"Flesh and Fantasy" is something like the short stories of Hawthorne or Stephen Vincent Benet, in which the supernatural is skilfully blended with events of ordinary life. It is built on the thesis that in every man's experience are things which cannot be explained by facts and figures, and that prophetic dreams and the prognostications of fortune tellers may have something in them. The picture is divided into three parts: one about a drab young seamstress who finds the true expression of herself one night at the Mardi Gras through the intervention of a mysterious old man, one of a lawyer who is hounded to his doom by the message he receives from a palmist, and one of a tight-rope artist who proves strong enough to surmount the terror a tragic dream has cast upon his soul. The film is not darkly fatalistic, because, in each case, it is

the reaction of the individual to disturbing prophesies which decides his course.

The picture is packed with plot, and every episode, even every incident, is vividly portrayed. The cast is excellent from the six or more main participants to the smallest bit players, and fine lighting and composition are combined to produce an atmosphere of story-tale charm.

**Adolescents, 12 to 16**  
Yes, if they discount the supernatural

**Children, 8 to 12**  
No. Mature and frightening

### FRONTIER BADMEN

Diana Barrymore, Robert Paige, Anne Gynne, Leo Carrillo, Andy Devine, Noah Beery, Jr., Lon Chaney. Original screen play by Gerald Geraghty and Morgan B. Cox. Direction by William McGann. Universal.

Two Texas rangers drive a herd of cattle into Abilene, Kansas, only to find that unscrupulous middlemen have squeezed all profit out of the business. Before they have cleaned up the town and the middlemen, there is a stampede, a brush fire, a near lynching and a desperate shooting affray. An easy vein of humor lightens the film when the action becomes too furious. The two partners fall in love with the same girl, but this difficulty is settled amicably in the end. Photography is excellent, notably in the views of large herds of moving cattle, and the picture as a whole should please the Western fans.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Very exciting in places

### GIRL CRAZY

Mickey Rooney, Judy Garland, Gil Stratton, "Rags" Ragland, Nancy Walker, Robert E. Strickland, June Allyson, Guy Kibbee, Tommy Dorsey and his orchestra. Direction by Norman Taurog. Music by George Gershwin and lyrics by Ira Gershwin. M-G-M.

With its youthful star leads, favorite dance orchestra, songs, dances and rollicking comedy "Girl Crazy" has what it takes to make popular entertainment. Mickey Rooney plays the role of *Danny Churchill, Jr.*, a spoiled New York youth who is sent by his father to a small college in the cattle country of Wyoming to get him away from girls and night clubs. *Ginger Gray* (Judy Garland) catches Danny's eye when she delivers the mail, and they finally manage to turn the college into a combination of vaudeville show and coeducational institution. Judy is charming and sings delightfully. Mickey in musical comedy cowboy get-up clowns his way most engagingly through a variety of amusing adventures, and other young members of the cast help to make the production unusually gay and appealing.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Yes

## THE GOOD FELLOWS ◇ ◇

Cecil Kellaway, Mabel Paige, Helen Walker, James Brown, Diana Hale, Kathleen Lockhart, Douglas Wood, Norma Varden, Olin Howlin, Tom Fadden. Based on the play by George S. Kaufman and Herman Mankiewicz. Direction by Jo Graham. Paramount.

The foreword describes this film as a "fraternal comedy" directed to the thirty million members of fraternal organizations in this country. The member depicted is a joiner and convention goer who uses all the family funds to advance himself in the inner circles of his lodge and indulges in chicanery of various sorts to get the better of his rivals. The film makes fun of the situation with farcical humor and is fairly entertaining, although reminiscent of numerous other films and radio serials dealing with the domestic bickerings and financial problems of a small town family.

Adolescents, 12 to 16  
Passable

Children, 8 to 12  
Uninteresting

## HI DIDDLE DIDDLE ◇ ◇

Adolphe Menjou, Martha Scott, Pola Negri, Dennis O'Keefe, Billie Burke, June Havoc, Bert Roach. Screen play by Frederick Jackson. Produced and directed by Andrew L. Stone. United Artists.

Although the plot of this giddy farce is the well-worn one of the interrupted honeymoon, a top notch cast makes it diverting. There are some bright, if sophisticated, moments, the dialogue is amusing, and the ending is particularly novel, introducing an animated cartoon in a cleverly satirical sequence. Without the talented cast, the poor ethics and the thin plot would be more apparent, but sophisticated audiences will find it quite amusing.

Adolescents, 12 to 16  
Not recommended

Children, 8 to 12  
No

## HIT THE ICE ◇ ◇

Bud Abbott, Lou Costello, Ginny Simms, Patrick Knowles, Johnny Long and his orchestra. Screen play by Robert Lease, Frederic Rinaldo and John Grant. Direction by Charles Lamont. Universal.

When Lou and Bud become innocently involved in a bank robbery they follow the robbers to Sun Valley to try to clear themselves. It was nice of the villains to hide away in so lovely a spot, for the winter resort adds beauty of setting to the hilarious action. Music by Long's orchestra and the singing of Ginny Simms are drawing cards, and the picture is one of the best of the comedians' vehicles.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Good

## HOLY MATRIMONY ◇ ◇

Monty Woolley, Gracie Fields, Laird Cregar, Una O'Connor, Alan Mowbray, Eric Blore, Franklin Pangborn. Produced and written for the screen by Nunnally Johnson. Directed by John Stahl. Twentieth Century-Fox.

"Holy Matrimony" is skilfully adapted from Arnold Bennett's novel "Buried Alive" which is about a very shy celebrity who sees his valet buried in Westminster Abbey in his place and makes a new life for himself using the man's name. The unavoidable complications which eventually follow are adroitly satirical and are highlighted by rich humor and the sweet philosophy of a woman who brings peace at last to the sensitive artist. The cast is exceptionally fine and the film delightfully satisfying.

Adolescents, 12 to 16  
Matter of taste

Children, 8 to 12  
No interest

## HONEYMOON LODGE ◇ ◇

David Bruce, June Vincent, Rod Cameron, Harriet Hilliard, Franklin Pangborn, Ozzie Nelson and his band, Veloz and Yolanda. Original screen play by Warren Wilson and Clyde Bruckman. Direction by Edward Lilley. Universal.

The auspices must have been particularly favorable when "Honeymoon Lodge" was made. It combines an excellent screen play with good acting and skilful direction and turns out to be one of the most entertaining domestic comedies of the season. A young married couple, both playwrights, have quarreled and taken steps to divorce each other, but before the final verdict they decide to try to relive the early stages of their romance and thus to discover where they made their mistakes. The comedy is deliciously light and entertaining but there is a good deal of real significance in the story of how the husband and wife work out their difficulties. Musical numbers and dances are introduced without interrupting the flow of the plot or interfering with the delightful naturalness of the acting. The setting in the High Sierras adds an extra touch to the romantic atmosphere.

Adolescents, 12 to 16  
Adult problems but well and tastefully handled

Children, 8 to 12  
Too mature

## HOSTAGES ◇ ◇

Luis Rainer, Arturo de Cordova, William Bendix, Paul Lucas, Katina Paxinou, Oscar Homolka, Rheinhold Schunzel, Frederick Giermann. From the novel by Stefan Heym. Direction by Frank Tuttle. Paramount.

The unbearably harsh rule of the Nazis in conquered Czechoslovakia is the theme of this film, with treachery and deceit not only in their treatment of the subjugated people but in their dealings with each other. Although the Gestapo has full knowledge that



a young German officer has committed suicide, they seize twenty-six hostages upon whom to wreak vengeance for an imaginary crime. In the meantime a strong underground movement has developed with *Jano-shik*, one of the key men, feigning arrant stupidity to obscure his carefully drawn plans of destruction. Because of a very complicated plot "Hostages" is not so vital a picture as some of the others made of countries subjected to German tyranny, but it is a well produced film with a number of powerful scenes. Characterizations are remarkably good with outstanding performances by William Bendix and Katina Paxinou.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

Too tense

## I DOOD IT ♦ ♦

Red Skelton, Eleanor Powell, Richard Ainley, Sam Levine, Patricia Dane, Lena Horne, Hazel Scott, Thurston Hall, Jimmy Dorsey and orchestra. Screen play by Sig Herzig and Fred Saidy. Direction by Vincente Minnelli. M-G-M.

This zany comedy is quite the best vehicle Red Skelton has had because it gives him opportunity for his special brand of pantomime and clowning in a story which carries one along through absurdly funny situations. The choice of Eleanor Powell as his vis-à-vis is good. Her dignity and charm are a perfect foil for his seemingly spontaneous naivete.

It tells the story of a pants presser who is in love with an actress. In a moment of romantic disillusionment the actress marries her persistent admirer who, in clothes borrowed from his customers, has all the appearance of a rich man-about-town. Then the fun begins. Thrown in for good measure are some lovely dance routines by Eleanor Powell, specialty acts by Lena Horne and Hazel Scott and the popular rhythms of Jimmy Dorsey. It is very gay, light entertainment.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Yes

## JOHNNY COME LATELY ♦ ♦

James Cagney, Grace George, Marjorie main, Marjorie Lord, Hattie McDaniel, Edward McNamara, Bill Henry, Margaret Hamilton, Lucien Littlefield. Screen play by John Van Druten, based on novel, "McLeod's Folly," by Louis Bromfield. Direction by William K. Howard. United Artists.

Farce, comedy, melodrama, sentiment and a bit of sentimentality are welded together into a delightful fable, as charming a period piece as one could wish for, highlighted by the exquisite perfection of Miss George's performance and the subtle and delightful role played by James Cagney.

Miss George plays *Winnie McLeod*, a wistful, gallant idealist who, as a newspaper

publisher, is fighting a losing battle against civic wrongs. Cagney is *Tim Richards*, a tramp, a vagabond reporter, who reads Dickens and writes poetry. He arrives in town, as he travels the "open road," and falling for the lady's charm and courage, carries a while to champion her cause. The background of the small town of the '80s is set with meticulous care for detail. The cast is excellent and the film has distinction and merit.

**Adolescents, 12 to 16**

If interested

**Children, 8 to 12**

No interest

## A LADY TAKES A CHANCE ♦ ♦

Jean Arthur, John Wayne, Charles Winninger, Phil Silvers. Screen play by Robert Ardley from original by Jo Swerling. Direction by William A. Seiter. R.K.O.

Only Jean Arthur could make this earthy comedy acceptable. She has a flair for keeping her role naively innocent in spite of startlingly unconventional situations. In this, as *Mollie Truesdale*, a girl bored by too many persistent suitors, she leaves New York on a bus tour of the West, meets an indifferent rodeo performer, misses her bus and has some romantic and hilarious experiences as she waits for it on its return trip. The story is well knit, and not too improbable. It offers an entertaining interlude of romance and laughter.

**Adolescents, 12 to 16**

Sophisticated

**Children, 8 to 12**

Questionable

## LARCENY WITH MUSIC ♦ ♦

Allan Jones, Kitty Carlisle, Leo Carillo, William Frowley, Gus Schilling, Lee Patrick, Samuel S. Hinds, King Sisters, Alvino Rey and his orchestra. Original screen story by Robert Harari. Direction by Edward Lilley. Universal.

A theatrical agent invents a story that a singer is heir to a large fortune in South America in order to get a contract for him at a night club; then an assistant who has participated in the plot tries to blackmail them. Cross and double cross but not very important, as it is just an excuse to show off musical specialties, band numbers and songs. Allan Jones and Kitty Carlisle are the most attractive artists, the orchestra is good, the King Sisters are fair enough, but the balance of the cast furnish the sort of entertainment you can find at any club during the dinner hour.

**Adolescents, 12 to 16**

Fair

**Children, 8 to 12**

Not interesting

## LASSIE, COME HOME ♦ ♦

Roddy McDowell, Donald Crisp, Elsa Lanchester, Dame May Whitty, Edmund Gwenn, Nigel Bruce, Ben Webster, Elizabeth Taylor. Screen play by Hugo Butler, based on novel by Eric Knight. Direction by Fred M. Wilcox. M-G-M.

This lovely picture tells the simple story of a boy's love for a dog and the dog's per-

sistent devotion to the boy. The drama consists in the enforced separation of the two when hard times come to the boy's family and the beautiful collie must be sold. But the dog cannot accept the strange decision of human beings, and distances make no difference to his instinct that he belongs with his young master. Finally at long last, because the world is full of human kindness and understanding the two are reunited with a happy future before them.

The film is a beautiful translation of Eric Knight's novel. The setting is Yorkshire and the bonnie braes of Scotland, photographed in exquisite Technicolor. The cast is perfectly selected and graciously supports the real star, the remarkable, intelligent *Lassie*.

Adolescents, 12 to 16  
Excellent

Children, 8 to 12  
Excellent

### THE MAN FROM DOWN UNDER ◇ ◇

Charles Laughton, Binnie Barnes, Richard Carlson, Donna Reed, Christopher Severn, Clyde Cook, Horace McNally, Arthur Shields, Evelyn Falke, Hobart Cavanaugh. Screen play by Wells Root and Thomas Seller. Direction by Robert Z. Leonard. M-G-M.

A hearty, roistering yarn rambles through enough territory for three films and is distinctly a man's story with drinking, prize fighting and earthy humor. Returning from France in 1918, *Jocko Nelson* jilts the girl he has momentarily planned to marry but brings back to Australia two Belgian orphans, a boy and a girl, whom he rears to the best of his ability. A rather unpleasant angle develops when the two fall in love, for at that time they believe themselves to be brother and sister. The last scenes contain very realistic and terrible scenes of warfare with the Japanese in the present conflict. It is a picture with mixed moods, broad comedy contrasted with tragedy. Laughton's fine acting highlights the production.

Adolescents, 12 to 16  
No. Excessive drinking and violence

Children, 8 to 12  
No

### MY KINGDOM FOR A COOK ◇ ◇

Charles Coburn, Marguerite Chapman, Bill Carter, Isobel Elson, Edward Gargan, Mary Wockes, Almira Sessions. Screen play by Harold Goldman and Andrew Solt. Direction by Richard Wallace. Columbia.

Charles Coburn in a Shavian role projects an amusing satire on manners as a caustic tongued English author who starts a good will tour of America in an ugly mood when his own cook cannot go with him. In America his studied indifference to the cultured set and his desire to steal a cook who pleases him, provide light and diverting

comedy which in the end offers a plea for mutual forbearance and understanding of divergent national idiosyncracies.

Adolescents, 12 to 16  
If interested

Children, 8 to 12  
Little interest

### THE PHANTOM OF THE OPERA ◇ ◇

Nelson Eddy, Susanna Foster, Claude Rains, Edgar Barrier, Jane Farrar, Barbara Everest, Steve Garay, Frank Puglia, Hans Herbert, Fritz Feld, J. Edward Bromberg, Hume Cronyn, Gladys Blake, Elvira Curci, Rosina Galli, Fritz Lieber. Direction by Arthur Lubin. Producer, George Waggner. Musical director, Edward Ward. Universal Pictures.

The new version of the "Phantom of the Opera" gives more emphasis to music and less to horror than did the old Lon Chaney film, although it presents essentially the same story of the deranged musician who hides among the back drops and cat walks of the Paris Opera House and murders those who, in his warped imagination are impeding the career of the young soprano whom he secretly loves. Gorgeous color, the lovely voices of Nelson Eddy and Susanna Foster, beautifully orchestrated music, and lavish costuming add new lustre to the old story. The acting, as well as the music, is considerably above average with Claude Rains giving another of his excellent performances.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Questionable

### PRINCESS O'ROURKE ◇ ◇

Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman, Harry Davenport, Gladys Cooper, Minor Watson, Curt Bois. Written and directed by Norman Krasna. Warner Bros.

In the past there have been many romantic stories about the royal princess of some mythical country who married a commoner, but this is quite up-to-date, for *Princess Maria* is a refugee from war torn Europe, and where can she find a suitable royal husband today? When *Princess Maria* does not like the only prospects *Uncle* submits, we sympathize thoroughly, and when we see the handsome aviator almost as soon as *Maria* does, we know that *Uncle's* jig is up. But even so, marriage into royalty does not offer smooth sailing for Robert Cummings, who plays *Eddie O'Rourke*. He is willing to learn the routine of being a Prince Consort, to relinquish certain inalienable rights, but he draws the line at losing his American citizenship. In the end *Maria* concedes a lot. It is all gay, escapist entertainment.

The popular cast is excellent, but a little black Scotty playing *Fala* and representing the President, takes a subtle hand in straightening out the international tangle and almost steals the show.

Adolescents, 12 to 16  
A bit sophisticated but good fun

Children, 8 to 12  
Little interest



## SAHARA ♦ ♦

Humphrey Bogart, Bruce Bennett, Lloyd Bridges, Rex Ingram, J. Carrol Naish, Dan Duryea, Richard Nugent, Patrick O'Moore, Kurt Krueger. Screen play by John Howard Lawson and Zoltan Korda. Direction by Zoltan Korda. Columbia.

When Tobruk is about to fall into the hands of the Germans, three Americans escape with their tank "Lulubelle" across the desert to the south, taking on board a British medical unit, a Sudanese and his Italian prisoner and later a captured Nazi flier. Arriving at a water hole, they organize a defense against several companies of Germans, facing with high courage and resourcefulness a terrifying and apparently hopeless situation. The trek across the difficult desert terrain through sand storms and intense heat is an absorbing experience, but the film is chiefly notable for the characterizations of men of the different nationalities. The director has handled his material with a restraint which makes it convincing, and while the ending may seem to overstep the bounds of the wildest imagination, it is probably no more miraculous than some of the recorded exploits of the war.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
No. Some of it too grim



## SALUTE TO THE MARINES ♦ ♦

Wallace Beery, Fay Bainter, Reginald Owen, Keye Luke, Ray Collins, William Lundigan, Noah Beery, Sr., Dick Curtis, Russell Gleason, Rose Hobart. Screen play by George Bruce. Direction by S. Sylvan Simon. M-G-M.

The part of *Sergeant Major Bailey* is one which fits Wallace Beery like an old shoe. He is the tough, capable Marine officer, turning out well-disciplined fighting men, overlooking no detail in drill and equipment. His one ambition is to get into real action. Stationed in the Philippines, he is retired after thirty-five years of service and finds life in a small, coastal village among a group of pacifists dull and distasteful. Even his wife shares the views of the townspeople. On December seventh the church is bombed, and it is then that he gets his chance to serve, heading a small group of Marines and natives and heroically stemming the Japanese advance until reinforcements arrive.

It is not a great picture, but it is worth seeing especially for those who enjoy Beery. Technicolor adds to the pictorial value, and the martial music of the Marines as they pass in review is stirring.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
No. Too strong

## THE SEVENTH VICTIM ♦ ♦

Tom Conway, Jean Brooks, Isabel Jewell, Kim Hunter, Evelyn Brent, Erford Gage, Ben Bard, Hugh Beaumont, Chef Milani, Marguerita Silva. Original screen story by Charles O'Neil and De Witt Bodeen. Produced by Val Lewton. Direction by Mark Robson. RKO-Radio.

Like "Cat People," the first of the psychological horror films produced by Val Lewton, this film deals with mystery and tragedy resulting from the influence of wierd and unhealthy beliefs on the mind of a neurotic young woman. In this case a horrible cult of devil worshipers is brought to light when an attempt is made by a school girl to discover the whereabouts of her older sister. The photography is interestingly novel as well as artistic, and in the beginning the atmosphere of dread and mystery is cleverly created, but as the complications of the plot multiply interest diminishes. The film, like some surrealist paintings, leaves the impression that artistic effort has been wasted on a repulsive subject.

Adolescents, 12 to 16  
Unhealthy

Children, 8 to 12  
Certainly not



## SHERLOCK HOLMES FACES DEATH ♦ ♦

Basil Rathbone, Nigel Bruce, Hillary Brooke, Milburn Stone, Arthur Margetson, Halliwell Hobbes, Dennis Hoey, Gavin Muir. Direction by Roy William Neill. Universal.

Basil Rathbone and Nigel Bruce are ideally cast as Sherlock Holmes and Dr. Watson in this well-constructed detective tale written by Bertram Millhauser in the tradition of Conan Doyle. The setting is an old English manor house where the ancestral dead are buried in an underground crypt. The place has been converted into a convalescent hospital for war casualties and becomes the locale of mysterious murders which are solved by the great detective with the help of Dr. Watson and various other sleuths. The film is first class entertainment of its kind.

Adolescents, 12 to 16  
Entertaining

Children, 8 to 12  
No



## SHRINE OF VICTORY ♦ ♦

Vrassidas Capernaros and Officers and Men of the Greek Navy. Story by M. Danischewsky. Direction by Charles Hasse. Twentieth Century-Fox.

This is a very beautiful picture about heroic Greece. It shows the peaceful prewar days, the lovely countryside, the rugged coast line, the villages and cities. We see the citizens at their daily tasks and enjoy their spirit at the festival culminating in the harvesting of the grapes. Then comes the invasion with the mobilization of the army, and its stubborn resistance broken at last by the Germans. Throughout runs the story of *Leonidas* who, after the fall of Greece, escapes to England where he joins other

Greek refugees training to man a Greek destroyer built by the English. Later the ship joins in convoying goods to Murmansk.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Excellent

### THE SILENT VILLAGE ◇ ◇

British Ministry of Information.

This simple, restrained film recreating the tragedy of Lidice demonstrates the power of documentary treatment to interpret history. The citizens of Cwmgiedd, South Wales, a mining town similar to Lidice, re-enact the event as it might have happened to them. There are no professional actors. First, the men and women and children of the town are shown following the normal pursuits of peace and freedom. Then they hear the voice of the Nazis, coming from a loud speaker on a truck, taking away one by one their freedoms and offering in return the fantastic "protection" they had never needed. The murder of the "Hangman" occurs off stage but its effect and the effect of the reprisals are shown on the faces of young and old. No fictionalized drama so far has touched the emotional peak that this reaches. At the end the citizens of Cwmgiedd rededicate themselves to fight for the freedom of all Lidices. It is a remarkable film which everyone should see.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Yes

### SOMEONE TO REMEMBER ◇ ◇

Mabel Paige, John Craven, Dorothy Morris, Charles Dingle, Harry Shannon. Screen play by Frances Hyland. Direction by Robert Siodnak. Republic.

There is a strong human appeal in this story of an old lady who refuses to give up her apartment in a shabby residential hotel when it is converted into a dormitory for college boys. She fervently believes that her son who disappeared in his youth will return some day to his own home, and when a freshman from South America arrives, bearing the same name, she is sure he is her grandson. The genuine sweetness of the old lady and her influence on the boys is beautifully portrayed by Mabel Paige, and their protective attitude towards her is amusing and heart-warming. The dialogue is especially good.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Rather mature

### SO THIS IS WASHINGTON ◇ ◇

Chester Lauck, Norris Goff, Alan Mowbray, Mildred Coles, Sarah Padden, Minerva Urecal. Original screen story by Roswell Rogers and Edward James. Direction by Raymond McCarey. R.K.O.

*Lum* and *Abner* have their following, and those who listen to them over the radio will enjoy this account of their trip to Washing-

ton, bearing a concoction of tar and chewing gum to win the government's award for a synthetic rubber formula. The humor is just as hayseedy as the vaudeville gems of the Gay Nineties, and the story is told with the exaggerated flourish of a comic strip. You can take it or leave it.

**Adolescents, 12 to 16**  
If they like the radio program

**Children, 8 to 12**  
Enjoyable

### THE STRANGE DEATH OF ADOLF HITLER

Ludwig Donath, Gale Sondergaard, George Dolenz, Fritz Kortner, Ludwig Stossel, Fred Giermann. Screen play by Fritz Kortner. Direction by James Hogan. Universal Pictures.

This tells a strange and interesting story of a gentle, peace loving Austrian who is transformed against his will into a double for Hitler. How his disappearance affects the members of his family and how his wife decides to destroy the man who she believes is the sole cause of German and Austrian degradation, provide a logical and moving plot. The film expounds the theory that Nazism, not only its figurehead, must be crushed. The cast is excellent with Ludwig Donath giving subtle differences in the triple role he portrays.

**Adolescents, 12 to 16**  
Not under 15

**Children, 8 to 12**  
No

### SUBMARINE ALERT ◇ ◇

Richard Arlen, Wendy Barrie, Nils Asther, Roger Pryor, Abner Biberman. Original screen play by Maxwell Shane. Director, Frank McDonald. Paramount.

The work of the F. B. I. is always interesting and this film attempts to show the huge job this department had on its hands at the beginning of the war to keep information on convoy sailings from reaching the enemy. The idea was good but the plot is so complicated that any dramatic effect has been lost. The result is fairly entertaining melodrama.

**Adolescents, 12 to 16**  
Matter of taste

**Children, 8 to 12**  
Too involved

### SWEET ROSIE O'GRADY ◇ ◇

Betty Grable, Robert Young, Adolphe Menjou, Reginald Gardiner, Virginia Grey, Phil Regan, Sig Ruman, Alan Dinehart. Screen play by Ken Englund. Direction by Irving Cummings. Twentieth Century-Fox.

Going back to the '80s for its colorful setting, this musical will have general appeal because of its gaiety and a cast which makes the most of the light material. An American musical comedy star whose success in London has been crowned by a proposal from a duke, returns to New York, and an Irish reporter on the *Police Gazette* publishes the fact that she began her career in *Flugelman's* saloon as a burlesque queen. The manner in which the girl, Irish herself,

deals with the brash reporter provides the fun. The music is a skilful combination of old and new songs. Technicolor adds a lavish touch, and Betty Grable will more than please her loyal fans.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
If interested

## TARTU ♦ ♦

Robert Donat, Valerie Hobson, Glynis Johns, Walter Rilla. Screen play by John Lee Mahin and Howard Emmett Rogers. Direction by Harold S. Bucquet. Produced in London. M-G-M.

A fascinating spy drama tells of the dangerous mission of an Englishman (educated in Rumania and Berlin) into Czechoslovakia to make contact with the "underground" and destroy a Nazi controlled gas factory. Living at the home of a patriot, he falls in love with a lovely Czech girl, who finds his proficiency in impersonating the Rumanian *Tartu* so perfect that at times she is ready to betray him. This film has many of the good qualities of other English adventure pictures. The restraint used in many sequences intensifies the suspense. Direction is skilful, and the acting very natural. Particularly interesting is the depiction of slave labor conditions found in an occupied country. Possibly the ending is a shade too miraculous for complete credibility, but it is the kind of story which would disappoint the audience if the hero, especially such a versatile and accomplished hero as Robert Donat makes *Tartu*, were not permitted to escape.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
No. Too terrifying

## THOUSANDS CHEER ♦ ♦

Kathryn Grayson, Gene Kelly, Mary Astor, John Boles, M-G-M Star parade; Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Southern, Lucille Ball, Virginia O'Brien, Frank Morgan, Lena Horne, Marsha Hunt, Marilyn Maxwell, Donna Reed, Margaret O'Brien, June Allyson, Gloria DeHaven, John Conte, Sara Haden, Don Loper and Maxine Barrat, Kay Kyser, Bob Crosby, Benny Carter and their orchestras. Screen play by Paul Jarrico and Richard Collins. Direction by George Sidney. M-G-M.

In line with current studio "all star parades," M-G-M offers this contribution. Technicolor, costumes, settings and cast, all add lustre to a production which sets a high standard in light entertainment. The story is human and interesting and is concerned with the adventures of a Colonel's daughter. The girl joins her father at camp to plan recreational shows for the soldiers, and her romance with a private has amusing ramifications. Into the plot diversified and excellent specialty acts are interpolated. The

music spans the scale from jazz to classic, with Jose Iturbi making a most successful screen debut. It is exceptionally entertaining and should delight all members of the family.

Adolescents, 12 to 16  
Excellent

Children, 8 to 12  
Good, if interested

## TOP MAN ♦ ♦

Donald O'Connor, Susanna Foster, Lillian Gish, Richard Dix, Peggy Ryan, Anne Gwynne, Noah Beery, Jr., Samuel S. Hinds, Louise Beavers. Screen play by Zachary Gold. Direction by Charles Lamont. Universal.

The gay, carefree life of a teen age boy comes to an abrupt about face when his father returns to active Navy service. He becomes head of the family, assumes responsibility, does excellent school work and then encourages his school mates to work after school in an aircraft factory whenever serious shortage of man power has affected production. Their help increases the output and wins the coveted Navy E.

Donald O'Connor has a role which suits his personality and talents and allows him dignity. Susanna Foster is lovely, and Peggy Ryan clowns cleverly. The adults play minor roles which demand little effort. The film is expressive of zestful youth and will appeal to pre-college youngsters. It is also entirely wholesome.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Yes

## TORNADO ♦ ♦

Chester Morris, Nancy Kelly, Bill Henry, Joe Sawyer, Gwen Kenyon, Marie McDonald. Screen play by Maxwell Shane. Direction by William Berke. Produced by Pine and Thomas. Paramount.

"Tornado" takes the gullibility of the audience for granted. It seems hollow and insincere, because the characters are neither lifelike nor consistent. For no apparent reason an ordinary mine worker rises to power and opulence in one years time, and a girl who is sweet and cooperative at the outset becomes a Jezebel. The picture is full of action, and to some the background of a coal-mining town may prove interesting, but there are not enough good points to compensate for a trashy plot.

Adolescents, 12 to 16  
Waste of time

Children, 8 to 12  
No

## TRUE TO LIFE ♦ ♦

Mary Martin, Franchot Tone, Dick Powell, Victor Moore, Mabel Paige, Wm. Demarest, Clarence Kolb, Beverly Hudson. Original screen play by Ben Barzman, Bess Taffel and Saul Barzman. Direction by George Marshall. Paramount.

When two script writers for a radio soap advertising program find their output is going stale, one of them goes out to "meet the people" and revitalize the material. In his



contact with an ordinary family, the picture manages to evoke irresistible humor out of what are now stock situations. Mary Martin and Dick Powell make a good team for singing and romance, while Franchot Tone is smooth in his light comedy role and Victor Moore make the most of a more farcical part.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Wholesome and  
entertaining

## THE UNKNOWN GUEST

Victor Jory, Pamela Blake, Veda Ann Borg, Harry Hayden, Emory Parney, Nora Cecil, Lee White. Screen play by Philip Yordan. Direction by Kurt Neumann. Monogram Pictures.

If you like to get goose pimples from suspense, and all worked up emotionally because you can't decide whether to loathe or love the hero, you will enjoy Victor Jory in "The Unknown Guest," an unpretentious picture which is very entertaining.

**Adolescents, 12 to 16**  
Good if they like  
mystery

**Children, 8 to 12**  
Exciting

## WE'VE NEVER BEEN LICKED

Richard Quine, Noah Beery, Jr., Anne Gwynne, Martha O'Driscoll, Edgar Barrier, Wm. Frawley, Harry Davenport. Direction by John Rawlins. Walter Wanger Production-Universal.

It is very difficult to build up a case for a youth reared in the Orient and apparently so sympathetic to the Japanese that after graduation from college he becomes a Far Eastern "Lord Haw-Haw." Although he is cleared of suspicions of disloyalty in the end, no heroism can obliterate the damage accomplished by such broadcasts. To the average American, a renegade commentator is guilty without trial, and justly so. The body of the story concerns the training *Brad Craig* receives at Texas A. and M. and gives an excellent description of this institution where military training is combined with academic and allotted almost equal importance. It is unfortunate that the entertaining and colorful scenes of this part of the story should resolve into a welter of melodrama. In spite of delightful music, interesting backgrounds and first class acting, the picture achieves no distinction.

**Adolescents, 12 to 16**  
Unsatisfactory

**Children, 8 to 12**  
Very confusing

## WINTERTIME

Sonja Henie, Jack Oakie, Cesar Romero, Carole Landis, S. Z. Sakall, Cornel Wilde, Woody Herman and orchestra. Story by Arthur Kober. Lyrics and music by Leo Robin and Nacio Herb Brown. Musical direction by Alfred Newman and Charles Henderson. Direction by John Brahm. Twentieth Century-Fox.

Corny humor, worn out plot developments

and too familiar routines pervade this picture except for one skating sequence with spectacular lighting effects which is well worth seeing. Some of the winter scenes are beautiful, and Sonja Henie is slim and graceful both on her skates and in a short dancing number, but the ensembles are cut short, and the comedy is so obvious that only children would find it interesting.

**Adolescents, 12 to 16**  
Fair

**Children, 8 to 12**  
No objections

## SHORT SUBJECTS

### HIT PARADE OF THE GAY NINETIES

Melody Master Series. Warner Bros.

This musical short presents charmingly the songs and dances of a past era. The settings are fairly authentic and the film is pleasant relaxation. Family.

### SEVENTH COLUMN

Pete Smith Specialty. M-G-M.

This is an entertaining short to illustrate the necessity of caution in order to insure safety in the home, on the street and in the factory. Family.

### THAT'S WHY I LEFT YOU

Life at home seems pretty humdrum at times and this short takes a discontented husband to the far away places of the world to relieve his tedium. The ending is a delightful surprise. Mature family.

### WOMEN AT WAR

2 reels. Warner Bros.

While this excellent short has a fictional plot, it also tells the complete story of the cycle of the W.A.C. from the time the raw recruit arrives at the training center until a competent, disciplined woman soldier is ready to release a man from vital military work for active combat duty. It is informative and very well done. Family.

### WORLD OF PLENTY

British Ministry of Information.

This is a British plea for international control of world food products in order to attain "Freedom From Want" for all peoples in every land. It is interesting and graphic in illustrating by means of charts and maps pre-war problems of food production, overproduction and glutted markets as contrasted with the control exercised over production, distribution and prices during the present war. Mature family.

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## FEATURE FILMS

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Crazy House  
Cross of Lorraine, The-  
Cry Havoc  
Dancing Masters, The  
Doughboys In Ireland  
Falcon and The Co-ed, The  
False Colors  
Gang's All Here, The  
Government Girl  
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Happy Land  
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Higher and Higher  
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Madame Curie  
Man From Music Mountain,  
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Old Acquaintance  
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Children of Mars  
Defense Against Invasion  
Don't You Believe It  
Flicker Flashbacks  
Jeep, The  
Old Army Game, The  
Oswego, N. Y.  
Swedes In America  
To My Unborn Son

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## FEATURE FILMS

### THE BATTLE OF RUSSIA ♦ ♦

Produced by the Army Special Services Division for the O.W.I. by Lt. Col. Anatole Litvak. Music conducted by Dimitri Tiomkin. 20th Century-Fox.

Largely documentary in form, this film of the powerful resistance and the great resurgence of the Russian people and the Russian Army may well leave the audience deeply stirred and awe-struck. The judgment-like words of Alexander Nevsky, "He who comes to us by the sword shall perish by the sword," sweep through it like a mounting paean. From the days when the German hordes in armor laid waste their country and massacred their people, through succeeding invasions up to the present war, when the same merciless foe indulged in barbaric atrocities, the Russian people's iron stamina and inborn love of the land gave them strength to strike back and at length to break the myth of German invincibility.

It is a remarkably clear picture, bringing out salient facts on Russia's tremendous resources and industrial expansion, the military strategy of her great generals, the outline of the huge territory lost and regained. Music taken from the Russian classics begins to sound the triumphant note when the front holds before Moscow and is very inspiring. All phases of the fighting are covered. Perhaps the most striking are the pictures of the

house to house battles in the ruined, fire-gutted cities and of Leningrad under siege. It is full of death and horror and suffering, but no one can comprehend the greatness of Russia as an ally or as a nation unless one realizes that her people have come back from the depths to conquer.

Adolescents, 12 to 16  
Better not. Many  
horrible details.

Children, 8 to 12  
Decidedly not



### CRAZY HOUSE ♦ ♦

Ole Olsen, Chic Johnson, Martha O'Driscoll, Cass Daley, Percy Kilbride. Original screen play by Robert Lees and Frederic I. Rinaldo. Direction by Edward Francis Cline. Universal.

"Crazy House" is one of those things. Either you like it or you don't. Like "Hell's A Poppin'," it is insane comedy with smashing and banging and guns going off under your nose when you expect it least. No team is ever so perpetually in motion as Olsen and Johnson who have a monopoly on their particular brand of funny stuff. The picture includes many glimpses of what goes on behind the scenes in the studios, good dancing by the De Marcos, excellent music, elaborate ensembles, and a really surprise ending. Plot: Olsen and Johnson make a film and auction it off to the highest bidder.

Adolescents, 12 to 16  
Yes, if they like  
slapstick

Children, 8 to 12  
Yes. Harmless fun

## THE CROSS OF LORRAINE ♦ ♦

Jean Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke, Richard Whorf, Joseph Calleia, Peter Lorre, Hume Cronyn, Billy Roy, Tonio Selwart, Jack Lambert, Donald Curtis, Richard Ryen, Frederick Giermann, Jack Edwards, Jr. Screen play by Michael Kanin and Ring Lardner, Jr.. Alexander Esway and Robert D. Andrews, based on novel, "A Thousand Shall Fall," by Hans Debe. Direction by Tay Garnett. M-G-M.

In case we forget the trickery and bestiality of the Nazis, "The Cross of Lorraine" serves to bring it back in all its horror. This is an unrestrained picture of the weary, confused French soldiers to whom the Germans promised peace and a safe return home in exchange for throwing down their arms when France was invaded. Instead, they find themselves herded into a cattle train and railroaded to a filthy prison camp over the border where they endure unbelievable sadistic brutality. Some finally escape to join Free French Guerrillas.

The all male cast is excellent, with clearly defined types reacting as we should expect them to under strain of disillusionment and brutality. It is a strong, realistic indictment of Nazism, not entertaining but very enlightening.

Adolescents, 12 to 16  
Not under 15

Children, 8 to 12  
No

## CRY HAVOC ♦ ♦

Margaret Sullivan, Ann Sothern, Joan Blondell, Fay Bainter, Marsha Hunt, Ella Raines, Connie Gilchrist, Heather Angel, Diana Lewis, Dorothy Morris, Gloria Grafton, Frances Gifford, Fely Franquelli. Screen play by Paul Osborn, based on the play by Allan R. Kenward. Direction by Richard Thorpe. Musical score by Nathaniel Shilkret. Produced by Edwin Knopf. M-G-M.

It is perhaps unfortunate that "Cry Havoc" should appear so soon after "So Proudly We Hail," because many will feel that one picture has covered the subject. It is another tribute to the women on Bataan who proved that they could endure all that men could. Nine girls of widely differing dispositions and backgrounds are recruited to serve in a desperate little outpost hospital under the orders of two nurses, *Lt. Smith* and *Capt. Marsh*. As the enemy comes closer, personal antagonisms and encounters are superseded by the realization of the common danger. The tenseness of the situation is brought out by the contrast of thundering guns and absolute silence. The cast is responsible for some striking characterizations, and although the picture adheres to the limitations of stage technique, one gains the feeling of impending disaster and is aware of character growth of the different women under the strain. It is a moving drama.

Adolescents, 12 to 16  
Mature

Children, 8 to 12  
No

## THE DANCING MASTERS ♦ ♦

Laurel and Hardy, Trudy Marshall, Robert Bailey, Matt Briggs, Margaret Dumont, Allan Lane. Screen play by W. Scott Darling, suggested by a story by George Bricker. Direction by Mal St. Clair. 20th Century-Fox.

Laurel and Hardy operate the "Arthur Hurry School of Dancing" at a constant loss, which inspires Hardy to take out bogus insurance from racketeers. They also try to assist a young girl and her fiance, a scientist, in putting over an outstanding invention. None of this is important except as an excuse for the antics of the team in their usual, unsophisticated slapstick comedy. Those who like Laurel and Hardy will find them in good form.

Adolescents, 12 to 16  
Yes, if they like the type

Children, 8 to 12  
Funny

## DOUGHBOYS IN IRELAND ♦ ♦

Kenny Baker, Jeff Donnell, Lynn Merrick, Guy Bonham, Red Latham, Wamp Carlson, Bob Mitchum. Original screen play by Howard J. Green. Direction by Lew Landers. Musical direction by M. W. Stoloff. Columbia.

Here is a charming little story of an American soldier who swears his love for a girl at home will never die—until he meets a gay young Irish girl. The first one proves herself unworthy anyhow. Kenny Baker sings delightfully, and the Jesters Quartet with their vocal numbers and instrumental accompaniments are very pleasing. Various parts are well taken, and the simple country settings are full of the charm of Erin.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Yes

## THE FALCON AND THE CO-ED ♦ ♦

Tom Conway, Jean Brooks, Rita Corday, Amelita Ward, Isabel Jewell, George Givot, Cliff Clark, Ed Gargan, Barbara Brown, Patti Brill, Juanita Alvarez, Ruth Alvarez, Nancy McCollum. Original screen play by Ardel Wray, based on character created by Michael Arlen. Direction by William Clemens. R.K.O.

Again the *Falcon* comes to the rescue when a murder takes place. This time a professor dies suddenly in a fashionable girls' school, and one of the students, not satisfied that the death is natural, calls in the family friend. Another pupil, who is obsessed by the fear that she has inherited her father's insanity, has foretold the first murder and warns that there will be a second. When the investigation opens, her prophecy is realized, and she is suspected of being the murderess, but the *Falcon* soon solves the mystery and locates the guilty person.

The charming settings of the school and the young girls, seemingly representative of perfectly sheltered youth, are a strange con-

trast to the crimes and to the guilty person in their midst, whose history is a tragic commentary on warped emotions. In spite of a complex plot, it is well directed and acted and is entertaining of its type.

Adolescents, 12 to 16  
Over 14

Children, 8 to 12  
No

## FALSE COLORS ♦ ♦

William Boyd, Andy Clyde, Claudia Drake, Jimmy Rogers, Tom Seidel, Douglas Dumbrille, Bob Mitchum. Original screen play by Bennett Cohen. Direction by George Archinbaud. Harry Sherman Productions. United Artists.

A brother and sister, separated since childhood, are about to be reunited on the family ranch when the brother is killed by men who seek to secure the water rights of the region. Chivalrous as always, *Hopalong Cassidy* arrives to fight the cause of the oppressed, and by substituting one of his men for the little-known boy who has been shot, manages to beat the evil-doers at their own game. Fine horsemanship and a beautiful background of snow-capped mountains and open cattle country add to the quality of the film.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Entertaining

## THE GANG'S ALL HERE ♦ ♦

Alice Faye, Carmen Miranda, Phil Baker, Benny Goodman and his Orchestra, Eugene Pallette, Charlotte Greenwood, Edward Everett Horton, Tony De Marco, James Ellison, Sheila Ryan, Dave Willock. Screen play by Walter Bullock. Direction by William Le Baron. 20th Century-Fox.

Enriched by Technicolor, the camera is used to catch superb tropical beauty in spectacular and original dance compositions. Often the effect is like the changing patterns of a Kaleidoscope, a riot of color and rhythm. The costumes are beautiful and exotic, and the settings elaborate. The story is slight, just a romance between a chorus girl and a soldier, but for entertainment the film offers many favorites with their varied talents.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Good

## GOVERNMENT GIRL ♦ ♦

Olivia de Havilland, Sonny Tufts, Anne Shirley, Jess Barker, James Dunn, Paul Stewart, Agnes Moorehead, Hardy Davenport, Una O'Connor, Sig Ruman, Jane Darwell, George Givot. Screen play and direction by Dudley Nichols. R.K.O.

*Smokey*, a "Government Girl," long familiar with the devious ways of war-time Washington, is assigned as secretary to *Ed Browne*, the new Head of the Bomber Division. *Browne*, whose only desire is to join the Marines, is so determined to get the production job on its way that he cuts red tape right and left, to the indignation of his

secretary, who ends up by getting him before a Senate Investigating Committee.

It is all designed for comedy, but it fails to reach the desired height of hilarious farce, possibly because too many incidents are obviously included solely to provide laughter. Then, too, it is difficult to know which side to be on—for or against red tape, but if you just relax and take things as they come you'll find it quite amusing. Girls will admire de Havilland's smart and unlimited wardrobe, but they may wonder whether she needs a new shoe fitter or just is short on ration coupons since she kicks off her shoes all the time. And girls will certainly envy her her boss. Sonny Tufts is quite a lad.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
If interested

## GUADALCANAL DIARY ♦ ♦

Preston Foster, Lloyd Nolan, Richard Jaeckel, Roy Roberts, Richard Conte, Anthony Quinn, William Bendix, Minor Watson, Ralph Byrd, Lionel Stander, Reed Hadley, John Archer, Eddie Acuff, Harry Carter. Screen play by Lamarr Trotti from book by Richard Tregaskis. Direction by Lewis Seiler. 20th Century-Fox.

Possibly any Marine who has had the terrible experience of being in the first landing party on Guadalcanal had better avoid this film. It repeats the terrors of that travail, the first faltering steps of an attack upon an enemy for whose methods of warfare no previous experience had prepared the men. It suggests the terrors endured during bombing, the natural fear, the fatigue, the strain of waiting for supplies and reinforcements, the unimagined trickery of the enemy which made it necessary for the Americans to become brutal killers without trust or pity. Then comes relief for those who could still march away, leaving their dead behind.

It is a restrained, great war film. It does not emphasize the savagery in detail, and since the Marines are not particularly individualized, audience sympathy goes to the group rather than to characters. It is an epic of average Americans, young men who are not spectacular in looks or ability, who started from San Diego on the great adventure, ignorant of their objective, excited, laughing and kidding, interested in home affairs more than in what lay ahead. They arrive at the island in an ominous calm which seems to intensify the terror of the unknown. Slowly they gain contact with the enemy, the battle grows in intensity until the objective is accomplished and relief arrives. Many of the horrors of jungle fighting are omitted, but enough reality is suggested to make the film tremendously impressive to the layman. Through it all is the indomitable spirit of our Marines who still have the courage to



joke, who live for the mail from home, who can forget the moment in a broadcast of a baseball game, and who, not through any melodramatic acts of spectacular bravery, all emerge heroes. The strength of the picture is that it is the record of the achievement of a task force, not a personalized story of individuals.

Of the excellent cast, William Bendix, Lloyd Nolan, Richard Zaeckel, Preston Foster and Anthony Quinn should be noted for fine performances.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Depends on interest and emotional stability



## HAPPY LAND ◇ ◇

Don Ameche, Frances Dee, Harry Carey, Ann Rutherford, Richard Crane, Cara Williams, Henry Morgan, Minor Watson, Dickie Moore. Screen play by Kathryn Scola and Julien Josephson from novel by MacKinlay Kantor. Direction by Irving Pichel. 20th Century-Fox.

Presenting the best American standards, "Happy Land" is a beautiful and an inspirational picture. Don Ameche, in the leading role, gives sincerity and strength to the character of an Iowa small-town druggist who, embittered by the loss of his only son in the present war, is unable to reconcile himself to the death of so young a man until he reviews the years of his son's life and comes to the realization that a country which offers so healthy, normal and delightful a childhood and youth is worth fighting for—even dying for if necessary. He knows that his son, in his short span of years, lived fully and not in vain.

The story is pictured simply and without sentimentality. It is one which will make every American proud of his country.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Good



## HENRY ALDRICH HAUNTS A HOUSE ◇

Jimmy Lydon, Charles Smith, John Litel, Olive Blakeney, Joan Mortimer, Jackie Moran, Lucien Littlefield. Original screen play by Val Burton and Muriel Roy Bolton. Direction by Hugh Bennett. Paramount.

If this film shows *Henry* in a typical American home-life setting, then America has changed for the worse. It is more like one of *Henry's* adolescent dreams. First *Henry* drinks a concoction of the chemistry professor's manufacture, which gives him superhuman strength. Then, when the school principal is missing, he fears that, under the elixir's influence, he may have murdered him. (Perhaps the principal is not one of *Henry's* favorites.) He then sets out with some of his pals to investigate his own "crime," a quest which leads the young people into

an abandoned house full of secret doors and passages, and through hair raising experiences. Of course *Henry* is not guilty, but others are.

The cast does well enough with a plot which demands synthetic emotions only.

**Adolescents, 12 to 16**  
Matter of taste

**Children, 8 to 12**  
Full of thrills and chills



## HIGHER AND HIGHER ◇ ◇

Michele Morgan, Jack Haley, Frank Sinatra, Leon Errol, Marcy McGuire, Victor Borge, Mary Wickes, Elizabeth Risdon, Barbara Hale, Paul Hartman, Grace Hartman, Dooley Wilson. Screen play by Jay Dratler and Ralph Spence from musical play by Gladys Hurlbut and Joshua Logan. Direction by Tim Whelan. R.K.O.

Even without Frank Sinatra this film would be good entertainment because it is a delicious fantasy. With him in the cast, the 'teen age (and their elders) will get more than their money's worth. The story is about a bankrupt millionaire who is on most democratic terms with his large and devoted household staff. They decide to recoup their employer's lost fortune by incorporating to glamorize the pretty scullery maid and get her a rich husband. This scheme works out satisfactorily, but not as they had planned. Sinatra is natural and pleasing, and has a number of new songs which are especially suited to his voice and smoothly interpolated into the action. The plot avoids serious sentiment. It is a delightful, gay musical. Frank does not win the heroine in the end. Can you imagine that, girls? But never mind, he'll make another picture some day.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Yes



## HI YA, SAILOR ◇ ◇

Donald Woods, Elyse Knox, Jerome Cowan, Frank Jenks, Matt Willis, Eddie Quillan, Phyllis Brook. Screen play by Stanley Roberts, suggested by a story by Sonya Lawrence. Direction by Jean Yarbrough. Musical direction by Charles Previn. Universal.

A short musical follows the fortunes of a quartet of sailors who crash the gates of fame when one of their number composes a popular song and has it presented at a canteen. The action sets an erratic pace which frequently comes to a stop when there is a song or dance number to go on. The music is pleasant but not unusual, and while the story is slight it is bewildering because of lack of valid motivation.

**Adolescents, 12 to 16**  
Only fair

**Children, 8 to 12**  
No interest

## HIS BUTLER'S SISTER ◇ ◇

Deanna Durbin, Pat O'Brien, Franchot Tone, Evelyn Ankers, Elsa Jansen, Walter Catlett, Akim Tamiroff, Alan Mowbray, Frank Jenks, Sig Arno, Franklin Pangborn, Andrew Tombes. Original screen play by Samuel Hoffenstein and Betty Reinhardt. Musical score by H. J. Salter. Direction by Frank Borzage. Universal.

The servants' entrance makes a novel, if somewhat roundabout approach to stardom in the light opera field. The chummy relationship between the domestics and those they work for could exist nowhere but in America, and probably not even here, but it does make the occasion for a lot of good-humored ribbing of both classes and plenty of spontaneous fun. Every aspiring songstress is eager to gain the attention of the composer, *Gerard* (Franchot Tone). When little *Ann Carter* (Deanna Durbin) comes to New York career-bent, she is at first crestfallen, then elated to find that her brother *Martin* (Pat O'Brien) is butler to this famous man. *Martin*, however, keeps her severely in her place as a maid and refuses to let her heckle *Gerard* lest he lose his place as butler, and through one misadventure after another, she loses her opportunity to sing before him until the final scene. The audience, however, has various chances to hear her sing several well-selected numbers in her best form. The film is beautifully staged, and the Borzage touch is evident throughout, both in the romantic scenes and in the comedy.

Adolescents, 12 to 16  
Good fun

Children, 8 to 12  
Passable. They would miss many points



## IN OLD OKLAHOMA ◇ ◇

John Wayne, Martha Scott, Albert Dekker, George Hayes, Marjorie Rambeau, Dale Evans, Grant Withers, Sidney Blackmer, Paul Fix. Based on the story, "War of the Wildcats," by Thomas Burtis. Musical score by Walter Scharf. Direction by Albert S. Rogell. Republic.

"In Old Oklahoma" is one of the plushy Westerns, and it is good entertainment with excellent performances, the wide sweep of mountain and prairie for its background, and a seldom used phase of American history as the nucleus of a stirring, melodramatic plot. *Catherine Allen*, school teacher and novelist, leaves her stodgy home town in search of a freer life and finds it in the company of *Jim Gardiner*, a predatory oil promoter who is bent on getting leases on Indian lands with scant benefit to the redskins. Cowboy *Dan Somers* befriends the lady, when she finds that *Gardiner's* object is definitely not matrimony, and he also takes up the fight for the Indians, riding to glory in the lead of a wild

race of horse-drawn wagons filled with inflammable oil.

John Wayne's casual, he-man approach is often blended with natural comedy. Martha Scott is very good, although she always looks as if she had come straight from the costumers. Albert Dekker is a smooth villain, and Marjorie Rambeau is winning as the rough and ready hotel manageress. The times, circa 1900, are shown by interesting reproductions of furniture and by the music.

Adolescents, 12 to 16  
Yes. Entertaining

Children, 8 to 12  
Too exciting for some



## THE IRON MAJOR ◇ ◇

Pat O'Brien, Ruth Warrick, Robert Ryan, Leon Ames, Russell Wade, Bruce Edwards, Richard Martin. Screen play by Aben Kandel and Warren Duff. Original story by Florence E. Cavanaugh. Direction by Ray Enright. R.K.O.

Frank Cavanaugh was a famous coach of Fordham, Dartmouth and Holy Cross colleges and made an enviable name for himself through his successful technique in building winning football teams. This is his story. It begins with his childhood and his love of the game and follows him through law school, marriage, and his ultimate return to football as a coach. World War I interrupted his career, and in the trenches he won the title of the "Iron Major" for his intrepid leadership under greatest hazards. The wounds incurred at that time shortened his life, but he left a rich heritage of happy and inspirational memories for his family and the boys he coached. The story was written by his wife and its chief interest lies in the beautiful family relationships it pictures, for his home life typifies an American ideal.

Adolescents, 12 to 16  
Good

Children, 8 to 12  
Good



## JACK LONDON ◇ ◇

Michael O'Shea, Susan Hayward, Osa Massen, Harry Davenport, Frank Craven, Virginia Mayo, Ralph Morgan. Screen play by Ernest Pascal, based on "The Book of Jack London" by Charmian London. Direction by Alfred Santell. Samuel Bronston Production. United Artists Release.

The best part of this picture is the characterization by Michael O'Shea. It is Jack London as we like to think of him, big, brawny, fearless, with an active, inquiring mind, a feeling of responsibility for the underdog and a love of adventure which is always leading him into dangerous places. London is one of the red-blooded, fighting men of his own stories. The picture covers so many periods of London's life that it is necessarily episodic. Included are the days of oyster pirating, seal fishing, prospecting in the Yukon at the time of the gold rush, voyages to India and the Far East, a brief



space at the University of California, where he was an avid but nonconformist student, his first literary successes and his exploits as a war correspondent. There is a certain amount of dramatic liberty in the plot; for instance, certain women, of whom there is no record, pop into the plot to emphasize his allure for the other sex, and it is doubtful if Charming, who later became his wife, was left "waiting at the church" on so many occasions.

The effort to bring the picture up to date occurs in the latter part of the film, wherein a little known phase of London's life is revealed: his forbidden journey with the Japanese Army beyond Korea in the days of the Russo-Japanese War. Although the Japanese figures are adroitly drawn and important historical points are underscored, one is inclined to feel that the appraisal is a matter of hindsight and the entire ending a mass of sledge hammer propaganda.

**Adolescents, 12 to 16**  
Needs careful  
evaluation

**Children, 8 to 12**  
Unsuitable



## LOST ANGEL ◇ ◇

Margaret O'Brien, James Craig, Marsha Hunt, Philip Merivale, Donald Meek, Henry O'Neill, Keenan Wynn, Alan Napier, Sara Haden, Kathleen Lockhart, Walter Fenner. Screen play by Isobel Lennart. Direction by Roy Rowland, M-G-M.

In less gifted hands than those of quaint little Margaret O'Brien, this film might have been just a parody on infant prodigies in general. Margaret plays an orphaned child adopted at birth by a group of erudite professors who use her as a subject for their educational experiments. At six she speaks six languages, including Chinese; is amazingly proficient in history, literature and mathematics; in fact, she would be "tops" among the Quiz Kids. Then unexpectedly, she is given a sight of the world outside. When she is introduced to the realm of imaginative fancy, and learns what normal, affectionate human relationships may be, she courageously takes matters into her own capable hands and rearranges her life. Her adventures are highly entertaining as well as tender and moving. Margaret is delightful as *Alpha*—so named at the suggestion of the Greek professor, and the precocious intellect of *Alpha* seems entirely possible in her. The film is a real treat.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Excellent

## MADAME CURIE ◇ ◇

Greer Garson, Walter Pidgeon, Henry Travers, Robert Walker, Dame May Whitty, Elsa Basserman, Albert Basserman, C. Aubrey Smith, Victor Francen, Reginald Owen, Margaret O'Brien. Screen play by Paul Osborn and Paul H. Rameau from book by Eve Curie. Direction by Mervyn Leroy. Sidney Franklin Production. M-G-M.

"Madame Curie" is a beautifully produced picture giving the factual history of one of the greatest women who ever lived, a woman dominated by two great loves, one, the impersonal exactitudes of scientific curiosity, and the other, personal devotion to her helpmate. The detail with which her skill and absorption in science are delineated on the screen and the exactitude of the laboratory experiments give intense reality to the picture. The film shows clearly how Madame Curie's profound curiosity in the unexplained energy which she knew existed, inspired her to begin the years of experiments leading to the discovery of radium, and imbued her and her husband with the superhuman courage and strength to work as they did under almost impossible handicaps. Their final discouragement followed by success is very dramatic and very moving. The film illuminates science, makes it vital and fascinating. It also recreates two remarkable people whose devotion to each other makes one of the truly great love stories of all time.

Greer Garson is exquisite as Madame Curie. By not glamorizing her own beauty, she makes us see Madame Curie as a woman of giant intellect who is entirely unconscious of her personal charm and who radiates beauty of character. Walter Pidgeon gives a remarkable performance also, and by his sympathetic handling of the role depicts M. Curie as a delightful man as well as a great scientist.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Excellent



## THE MAN FROM MUSIC MOUNTAIN ◇

Roy Rogers, Pat Brady, Ruth Terry, Paul Kelly, Ann Gillis, Geo. Cleveland, Renie Riano, Arthur Aylsworth. Original screen play by Bradford Ropes and J. Benton Cheney. Direction by Joseph Kane. Republic.

Roy Rogers, singing cowboy of radio fame, while enjoying a brief visit to his home town, discovers a feud between the local cattlemen and the sheep owners and gallantly comes to the aid of the attractive *Winters* sisters who are unable to protect their rights. The film is worth seeing if only for the superb photography of the mountains taken in moonlight, and the glow of evening and early dawn. The cowboy music is enjoyable, and the picture contains some good comedy passages.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Entertaining

## MYSTERY BROADCAST ♦ ♦

Frank Albertson, Ruth Terry, Nils Asther, Wynne Gibson, Paul Hervey, Mary Treen, Addison Richards. Original screen play by Dane Lussier. Direction by George Sherman. Republic.

A radio author boasts that she will solve a real mystery and report on her next program. The radio angle is intriguing, but the ramifications of the plot are difficult to follow, and there is nothing outstanding in the production. It could justify its existence only as part of a double bill.

Adolescents, 12 to 16

Matter of taste

Children, 8 to 12

No. Confusing

## NORTH STAR ♦ ♦

Anne Baxter, Dana Andrews, Walter Huston, Walter Brennan, Ann Harding, Jane Withers, Farley Granger, Eric von Stroheim, Dean Jagger, Eric Roberts, Carl Benton Reid, Ann Carter. Original story and screen play by Lillian Hellman. Direction by Lewis Milestone. Sam Goldwyn Production. United Artists.

"North Star" is a beautiful and moving film. It is a modern tragedy of the *people* of Russia, and shows the mighty efforts, effective and ineffective, by which all the men and women, and even children, are fighting the invaders. And it shows these Russians to be, in all essentials, much like ourselves, reacting much as Americans would react under similar circumstances.

The story opens in a cooperative village on the border late in June when the schools are closing with appropriate ceremonies. Next day the villagers unite to load produce in box cars and later celebrate the harvest with feasting, folk dancing and merriment. On the following day a group of young people start on a hiking trip to Kiev, and then suddenly, without warning, war strikes. The plot is then concerned with the escape of the able bodied men into the hills to form a guerrilla army, and with the way in which the young people, caught on the road, manage to get a truck load of ammunition back to them. Lillian Hellman has written it well. She has dared to bring into the action the fact, little publicized, that the Nazis established a blood bank and used the children as donors, an exhibition so shocking that the villagers rose in wrath. With this scene the drama reaches its climax. The speech by Walter Huston seems incongruous in the midst of violent action, but it is strong and worth hearing. The dialogue is natural, lifting many scenes out of the ordinary. Photography often has the composition of fine paintings, and the excellent cast create ordinary people and show the impact of cataclysmic events upon them without becoming overdramatic. Aaron Copeland's score is very fine.

Adolescents, 12 to 16  
Over 14

Children, 8 to 12  
No

## NORTHERN PURSUIT ♦ ♦

Errol Flynn, Julie Bishop, Helmut Dantine, wot 'leukher, 'Ridgely Tor Alex Craig, Rose Higgins, Warren Douglas, Bernard Nedell. Screen play by Frank Gruber and Alvah Bessie from story by Leslie White. Direction by Raoul Walsh. Warner Bros.

This is strictly an adventure yarn with Errol Flynn as a swashbuckling Canadian Mountie concerned in tracking down Nazi saboteurs in the Northwest. There is considerable suspense and violent action amid superbly pictorial settings of the Hudson Bay region, and thrill seekers will not be disappointed. The superimposed ending is in bad taste, and the picture would have had more appeal had it been omitted.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

## OLD ACQUAINTANCE ♦ ♦

Bette Davis, Miriam Hopkins, Gig Young, John Loder, Dolores Moran, Philip Reed. Screen play by John Van Druten and Lenore Coffee from the stage play by John Van Druten. Direction by Vincent Sherman. Warner Bros.

"Old Acquaintance" is absorbing drama with a fine underlying theme: that a woman's code of honor can be as strong as a man's. *Kit Marlowe* is able to sacrifice her chance for a deep, lasting love, because she will not fall below the standards she has set for herself, although the woman she refuses to injure is shallow, grasping, the epitome of selfishness. A successful writer and an individualist, she is never smug or preachy, always able to laugh at herself, with a vital influence on those around her. Again, as years go by, when she has lavished her affection on her friend's young daughter, she finds she must give up hope for a lesser happiness in marriage, because she would deprive her young protegee of her heart's desire. Bette Davis gives a superb performance as *Kit*, and while Miriam Hopkins as *Millie* may seem to overact at times, the contrast between the two women is arresting. John Loder and Gig Young have dignity and charm, and Dolores Moran is pleasing, although not perfectly cast.

Telling details set the various periods of the film: fine composition appears in the backgrounds; music is used sparingly but very well. The dialogue is unusually good. This is an outstanding picture with a fine philosophy of human relations.

Adolescents, 12 to 16

Mature but no other  
objection

Children, 8 to 12

No interest

## PARIS AFTER DARK ♦ ♦

George Sanders, Philip Dorn, Brenda Marshall, Madeleine Lebeau, Marcel Dalio, Robert Lewis, Henry Rowland, Raymond Roe. Screen play by Harold Buchman from a story by George Kessel. Direction by Leonide Moguy. Musical direction by Emil Newman. 20th Century-Fox.

A serious war story contrasts two Frenchmen, brothers; one who has been tortured in a German concentration camp, and the other who represents the viewpoint of the Free French, preferring death to loss of liberty. It is a story of the underground movement in France, with seeds of suspicion and hatred spread by the Nazis and the efforts of the patriots to counteract their influence. The production is well-knit, realistic, inspiring, with excellent acting. The score contributes a good musical background.

Adolescents, 12 to 16  
Mature

Children, 8 to 12  
No

## RIDING HIGH ♦ ♦

Dorothy Lamour, Dick Powell, Victor Moore, Gil Lamb, Cass Daley, Bill Goodwin, Rod Cameron, Glen Langan. Screen play by Walter DeLeon, Arthur Phillips and Art Arthur. Direction by George Marshall. Paramount.

Here is rowdy farce, the vehicle for specialty acts and slapstick, glamorized by Technicolor. The setting for the plot, such as it is, is a de luxe winter resort in beautiful Arizona mountain country to which comes *Mortimer J. Slocum* (Victor Moore), a slick counterfeiter. The hero (Dick Powell), is trying to find capital to equip a silver mine for production, and he falls easy prey to the ingratiating crook. Discovering the lawless game, with detectives on his trail, Dick frantically tries with some amusing complications to rid himself of the incriminating bank roll.

Dorothy Lamour does not wear her famous sarong but as a strip tease burlesque queen she is not handicapped. The chuck wagon race at the end is exciting fun but much of the preceding footage is tedious, and several musical numbers are in poor taste.

Adolescents, 12 to 16  
Not recommended

Children, 8 to 12  
Not recommended

## SON OF DRACULA ♦ ♦

Alan Curtis, Louise Allbritton, Lon Chaney, Evelyn Ankers, Frank Craven, J. Edward Bromberg, Samuel S. Hinds, Adeline Reynolds. Screen play by Eric Taylor from a story by Curtis Siodmak. Direction by Robert Siodmak. Universal.

The weird legend of the vampire is played against a realistic background of a Southern plantation in America. There is scant use of subtlety, but the action clings to the fringes of sanity sufficiently to satisfy any fan of the chill and terror dramas. When the mys-

terious *Count Alucard* from the Balkans appears at "*Dark Oaks*," the family doctor discovers that his name spells *Dracula* in reverse, but this does not deter the morbid daughter of the house from falling in love with him and rushing to her doom. Although acting and direction are good, many people will hope that *Dracula* has no more progeny.

Adolescents, 12 to 16  
Only for those conditioned to the type

Children, 8 to 12  
No. Too terrifying

## SPOTLIGHT SCANDALS ♦ ♦

Billy Gilbert, Frank Fay, Bonnie Baker, Butch and Buddy, Harry Langdon, Iris Adrian, Jimmy Hollywood, Radio Rogues, Eddie Burtell, Syd Charlton, Claudia Dell. Direction by William Beaudine. Monogram Pictures.

It is clever showmanship to combine the talents of Billy Gilbert and Frank Fay, with Harry Langdon to act as a foil for caustic remarks, and there are many decidedly comic routines. Bonnie Baker also will delight her radio fans. The story is slight but different. Frank Fay, finding himself stranded in a mid-west town, is induced to accept the offer of a barber, with a yen for Broadway, to buy two tickets for New York if Fay will help him to get on the stage. Fay keeps his promise, but while Gilbert is rendering his corny songs, Fay keeps up a patter, which gives the booker an idea of combining the two in a vaudeville act. The act is a success, but unexpected complications follow which are handled with imagination and human interest. The picture provides an entertaining interlude.

Adolescents, 12 to 16  
Yes

Children, 8 to 12  
Yes

## SWING FEVER ♦ ♦

Kay Kyser, Marilyn Maxwell, William Gargan, Nat Pendleton, Lena Horne, Curt Bois, Marris Ankrum, Maxie Rosenblum, Andrew Tombes. Screen play by Nat Perrin and Warren Wilson. Direction by Tim Whelan. M-G-M.

*Lowell Blackford*, played by Kay Kyser, is a naive, honest, self-effacing young man with the secret asset of an "evil eye" which immobilizes victims unfortunate enough to get in his way. He uses it to decide an important prize fight. The picture gives Kay Kyser ample opportunity to lead his band and entertain in a manner to please his fans.

Adolescents, 12 to 16  
Matter of taste

Children, 8 to 12  
No interest

## THE UNKNOWN GUEST ♦ ♦

Victor Jory, Pamela Blake, Harry Hayden, Emory Parbell, Nora Cecil, Lee White. Screen play by Maurice Franklin and Philip Yordan. Direction by Kurt Newman. Monogram Pictures.

When two elderly owners of an isolated hunting lodge disappear in a mysterious way,



it is suspected that they have been murdered. Strange bits of circumstantial evidence point to their nephew who has taken possession in their absence. This is a superior mystery which maintains suspense admirably and is warranted to raise goose pimples and yet leave one intrigued and entertained.

**Adolescents, 12 to 16**

Good if they like  
mysteries

**Children, 8 to 12**

Too exciting



## WHAT A WOMAN ◇ ◇

Rosalind Russell, Brian Aherne, Willard Parker, Alan Dinehart, Edward Fielding. Screen play by Therese Lewis and Barry Trivers. Direction by Irving Cummings. Columbia.

"What A Woman" is one of Columbia's smart, up-to-date comedies. While a feature writer is stalking a successful female agent to collect material for his magazine, she is stalking a college professor, the anonymous author of a sensational novel, "The Whirlwind," with the purpose of getting him safely to Hollywood as the hero of the film version of his book. Naturally, there are romantic repercussions which result in clever and almost screwball comedy towards the end. An excellent cast develops the intriguing situations and the bang-up dialogue to the utmost. Rosalind Russell is fairly sparkling. Brian Aherne is very efficient as the nonchalant, gracefully impudent writer, and Willard Parker does well in the difficult role of the egotistical professor who must often be ridiculous and yet retain enough appeal to give the attractive agent more than a passing interest in his fate. Settings and music are very pleasing.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

No interest



## WHERE ARE YOUR CHILDREN? ◇ ◇

Jackie Cooper, Gale Storm, Patricia Morison, John Littel, Gertrude Michael, Addison Richards, Herbert Rawlinson, Betty Blythe, Anthony Ward, Charles Williams, Evelyn Eaton, Jimmy Zaner. Screen play by Hilary Lynn. Direction by William Nigh. Monogram Pictures.

Designed to call attention to the problem of juvenile delinquency and to offer a constructive suggestion for its solution, this film is set in a California war boom town. It tells the story of a 'teen age waitress who, while living with an unsympathetic sister-in-law, is the victim of a vicious prank and then unwittingly becomes involved in a murder. It is perhaps difficult to dramatize delinquency without becoming sensational. It is an ugly subject into which many contributing factors enter. But murder is a major crime, and in adding this melodramatic touch, the plot is weakened. The film is, however,

a sincere effort to place much of the blame on parents and guardians, where it rightfully belongs. Also, it does not glamorize the young people, for delinquents are glamorous only in their own eyes; and it segregates the unwitting malefactors from those who need medical care and others who are frankly vicious. The ending is unfortunately weak, for it does not offer a help for normal fun-loving adolescents. The picture is, however, well acted, interesting, and thought provoking.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

No



## WHISTLING IN BROOKLYN ◇ ◇

Red Skelton, Ann Rutherford, Jean Rogers, "Rags" Ragland, Ray Collins, Henry O'Neill, William Frawley, Sam Levene. Screen play by Nat Perrin. Direction by S. Sylvan Simon. M-G-M.

In a screwball mystery, Red Skelton again plays "The Fox." While he tries to track down a criminal signing himself "Constant Reader," Red and the girl he is to marry are hunted as perpetrators of the crime. Many loony devices are used, at times so hair-raising that they should not be used for comedy purposes. The funniest scenes are those in which Red struggles with the false teeth used in his disguise and the one in which he appears as a member of a bearded baseball team.

**Adolescents, 12 to 16**

Probably amusing

**Children, 8 to 12**

No. Some terrifying scenes



## WOMAN OF THE TOWN ◇ ◇

Claire Trevor, Albert Dekker, Barry Sullivan, Henry Hull, Porter Hall, Percy Kilbride, Arthur Hohl, Marion Martin, George Cleveland, Charles Foy. Screen play by Aeneas MacKenzie. Direction by George Archainbaud. United Artists.

This story about *Bat Masterson*, a fast-shooting young man who went to Dodge City, Iowa, in 1876 to get a newspaper job and remained to become Marshal of that boisterous town, achieves superiority through emphasis on character and different story angles. It is a fast moving yarn, involving human values as well as violent, exciting action. The main characters are: *Bat* (Albert Dekker), an idealist who, while hating violence, believes that law and order must first be reached through force; *Dora* (Claire Trevor), a singer in an old-time saloon who does the work she can do best and yet earns respect and loyalty; and *King Kennedy*, a lawless renegade whose love of adventure has led him to defy convention. Other well-defined characters add interest to a plot which is more subtle than the usual Western and

very entertaining. The backgrounds are good, action is well directed, and the cast give excellent performances.

**Adolescents, 12 to 16**  
Exciting

**Children, 8 to 12**  
Too mature and emotional

### YOU'RE A LUCKY FELLOW, MR. SMITH ♦

Allan Jones, Evelyn Ankers, Patsy O'Connor, Billie Burke, David Bruce, Stanley Clements. Original screen story by Oscar Brodney. Direction by Felix E. Feist. Universal.

This is a light, fanciful story of a young girl who must marry by the end of a certain day or forfeit a \$90,000 inheritance. When she is delayed by the hectic, present-day traveling conditions, her only solution is to marry one of the numerous soldiers aboard the train, and this she does with better results than might be anticipated. It is an inconsequential picture on the whole, but it is enhanced by the fine singing of Allan Jones, attractive sets, and some good comedy situations.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Not much interest

## British Documentaries

British Ministry of Information

### ARMY BUREAU OF CURRENT AFFAIRS ♦

Short feature.

Both England and America now know that morale in an army depends, among other things, upon the army's knowing why it fights and having an ideology equal in emotional strength to that of the Axis powers. Both countries are educating their fighting men and women on the causes of the war and its progress with explanations of the reasons behind each campaign. This short shows British soldiers in small groups led by trained officers who encourage questions and answers in free discussion. It is very interesting. Family.

### BEFORE THE RAID ♦ ♦

Short feature.

Documentary treatment showing Nazi control of a small Norwegian colony; the gradual starvation of the people; the return of the fishing fleet after a good catch; the destruction of the fish when the fishermen realize that hungry women and children, behind barbed wire lining the docks, are to receive nothing from their work. The order is then given that the fleet will be accompanied by Nazi guards when it goes out again. The fleet is unarmed, the men searched for guns, but the sailors maneuver their ships to ram and sink the guard boat in a lonely fiord. It

is very impressive and moving, an inspiring illustration of unconquered spirit. Family.

### CLOSE QUARTERS ♦ ♦

75 minutes.

Magnificent realism is reflected in this documentary of life aboard a submarine. This is achieved by restrained acting and by a lack of sentimental by-play so that while a full measure of suspense holds interest, no feeling of artificiality excites emotional distress. The spectator feels that he is on board with the crew in the grim, misty, death-dealing North Sea. Family.

### I WAS A FIREMAN ♦ ♦

Short feature.

This shows the work of civilian fire fighters during the London blitz. It outlines in detail the system of fire control, the coordinating branches of the services, the terrible dangers the volunteers encountered and the wonderful service they render. Bombs drop, buildings burn, one man is killed, but a ship loaded with munitions at the dock is unharmed. It is a realistic, informative picture of what war means on the home front. Family.

### LIFT YOUR HEAD, COMRADE ♦ ♦

2 reels. 15 minutes.

This is an informational short about refugees who have escaped to England and are rehabilitated to serve against the Fascist powers. Some insight is given into their past experiences and backgrounds and the film then turns to the training given them that they may be prepared to volunteer for special service. Mature—Family.

### MACHINES AND MEN ♦ ♦

1 reel. 10 minutes.

This is an inspiring look at British tenacity and patience. A blitzed machine, which would easily qualify for the scrap heap, is slowly but surely rebuilt for service. The men employed are interesting in speech and attitude. Family.

### THESE ARE THE MEN ♦ ♦

1 reel. 12 minutes.

This propaganda short is effective and is interestingly developed by showing the strutting leaders of the Nazi party with biographical summaries which provoke disgust and also astonishment that such men could win public support. Adults.



## SHORT SUBJECTS

### AMERICAN COWBOY ♦ ♦

O.W.I.

Through the eyes of a young English boy going West for the first time and expecting to see Indians behind every bush, O.W.I. pictures the American cowboy as he really is, an important contributing factor in feeding the world. Very entertaining. Family.



### THE JEEP ♦ ♦

O.W.I. One reel, 10 minutes.

No one can deny that a jeep has personality. In this unusual short it takes up cudgels in its own behalf and explains its birth, development, and accomplishments to the wonder and complete enjoyment of all beholders. Family.



### OSWEGO, N. Y. ♦ ♦

O.W.I.

Picturing a typical American city in all its aspects, this narrative ends with a United Nations celebration for service men of the Allied Nations. Very entertaining. Family.



### SWEDES IN AMERICA ♦ ♦

O.W.I. Narration by Ingrid Bergman. 2 reels, 20 minutes.

Going back to the first Swedish settlement in Delaware in 1635, this short illustrates the contributions the Swedes have made to the greatness of this country in art, science, literature, agriculture and government. It is well presented and very interesting. Family.



### AGE OF FLIGHT ♦ ♦

This Is America Series. 1 reel, 10 minutes.

A condensed and instructive picturization of the history of airplane development. Family.



### CHILDREN OF MARS ♦ ♦

This Is America Series. R.K.O. 2 reels, 20 minutes.

This brings the prevalence of child delinquency in war time to our attention. First, it

shows how parental neglect leaves youngsters to pursue their own unsupervised ways and fall into trouble. It then gives suggestions, shown in a model situation, of community programs to supervise the free hours of the various age groups. Although a short subject necessarily skims the surface, it presents a real problem, and has well-selected material. Of particular interest to adults.



### DEFENSE AGAINST INVASION ♦ ♦

Disney. 1 reel, 10 minutes.

The subject of vaccination is explained with ingratiating clarity and humor, typically modern in its approach. Anyone, even small children, can grasp the purpose of vaccine as the animated soldier germs rout the evil ones of invading disease. Recommended. Family.



### DON'T YOU BELIEVE IT ♦ ♦

M-G-M. Passing Parade.

This short debunks some of the historical legends which persist. Amusing. Mature. Family.



### FLICKER FLASHBACKS ♦ ♦

R.K.O. 1 reel, 10 minutes.

The skill of professional bowlers will interest all, especially players. Family.



### THE OLD ARMY GAME ♦ ♦

Disney-R.K.O. 1 reel, 7 minutes.

Pvt. Donald Duck tries to escape the tough sergeant when he sneaks into camp after an evening AWOL. The drawings are clever as usual. Family.



### TO MY UNBORN SON ♦ ♦

M-G-M. Passing Parade Series. 1 reel, 10 minutes.

This dramatizes the story behind the much-publicized letter from the Yugoslav guerrilla to his unborn son. Nothing could well have been added to the touching and dramatic qualities of the letter, but the film presents it in another form. Good. Mature. Family.

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